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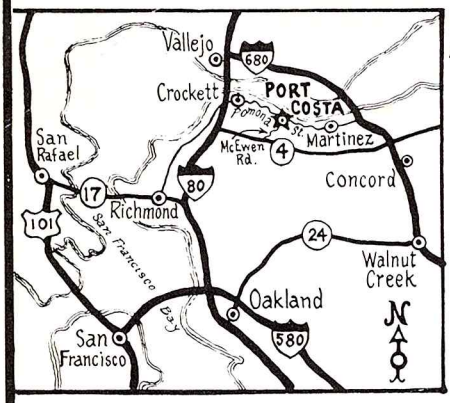

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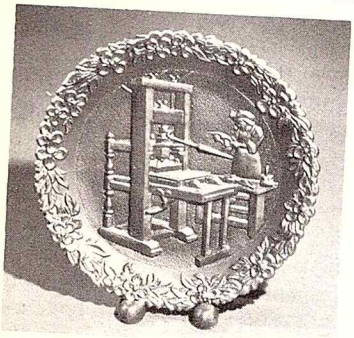

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MARCH ISSUE

Goss Armorial China Miniatures
Delightful miniatures, some less than an inch tall, each decorated with a colorful "coat-of-arms," are the subject of Jane E. McKenry's report.

Souvenir Spoons
Helen and Laurence Everhart combine their efforts to produce an article on early American commemorative spoons with a complete history.

Currier & Ives and Their Girls
A collection of 200 lithographs of women's heads presents some interesting facts about the famous print makers, according to Vivian Allen.

Kitchen Collectibles
Unique time saving devices from an earlier era and interesting anecdotes about surrounding circumstances conclude Leona Clapp's article on kitchen ware.

Advertiques XV
Popular writer Bill Gaylord adds a dash of seasoning with advertising collectibles designed for kitchen use.

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The Collecting Scene Today

NOT LONG AGO we received an amusing letter from a reader in New Jersey. He stated that he enjoyed *Western Collector* very much and listed some of the articles that had particularly pleased him and that held his interest over these past several months. In conclusion he said, "*. . . and if you keep up the good work, I plan on getting my own subscription.*" This presents a vision of a gentleman perhaps reading the magazine through at an antique shop—or at a friend's home.

We're gratified, always, to have new subscribers because it indicates that our product, *Western Collector,* is worthy of purchase and it also indicates the purchaser has faith that *Western Collector* will continue to supply the content material that he wants. And that, in a strong sense, puts this magazine, and all magazines, into the category of *direct mail.* Our information is *distributed* by mail; we seek our source of supply *(writers)* by mail; much of our revenue *(subscriptions, books, advertisers)* is solicited by mail and we *meet* and *talk* with our customers by mail.

In defense of our Postal System it is astounding to consider the amount of mail that is *correctly* and *promptly* delivered in today's *direct mail oriented* society. All of us have had occasion to find fault with the Postal Service, and *Western Collector* is no exception. Still it is good to know that in this free society the mail does go through albeit sometimes *slowly.* Last year a letter from a chagrined lady reader in Minnesota opined, "*. . . I think the reason my magazine comes late each month is because the fellows at the Post Office read it—it always has coffee stains on it!*" And that certainly add up to a

WESTERN COLLECTOR

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minus and a *plus* at the same time.

One company that is actively involved in direct mail is the *Boise Cascade Envelope Division.* Not only does Boise Cascade make paper, they also make envelopes and envelopes are a basic part of the mailing function. In a recent series of advertisements in trade magazines, the Boise Company prepared six ads, each descriptive of an early, famous carrier of the mail. These ads are illustrated by famous Chicago artist Richard Locher. The ads are titled, *First Transcontinental Air Mail Flight, First Railway Mail Car, Snowshoe Thompson, The Barefoot Mailman, First Air Mail Service* and *Kit Carson, Mailman.*

Reprints of these ads are available from the Boise Company. They are printed in two-color duotones (with brief, separate identifications. They are 8½x11" on heavy art paper suitable for framing. I am proud of my set and I'm sure if you're a *collecting buff* you'll find this set a valuable addition to both the decor and the information in your library. If interested in a set of your own, write to *Mr. T. A. Henry, Marketing Service, Boise Cascade Envelope Division, 313 Rohlwing Rd., Rt. 53, Addison, Illinois 60101.* Sets are, of course, in limited supply.

And finally, *in the mail* a letter from Mrs. Blanche Sterton in Washington. She sent us some clippings from the 1921 *Gift & Art Buyer* about *Van Briggle Pottery* (we did an article in March '69) and some "newly" discovered Mexican pottery (we had *Maria Pottery* by Helen Ellsberg and recently *Tonala Pottery* by Isobel Hellender).

Conclusion? Cheers to the Post Office—they bring us lots of good things from lots of good people. —*J. Weiss*

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COVER

Large stained glass Coca-Cola bottle, 36", circa 1920, made of granite pattern ruby-red glass with trademark made in white opaque glass. Circular metal serving tray, 12½" in diameter, 1898. Unusual Coca-Cola bottle produced in 1944 by The Coca-Cola Company as part of an experiment to determine if amber glass would improve the preservation of the beverage.

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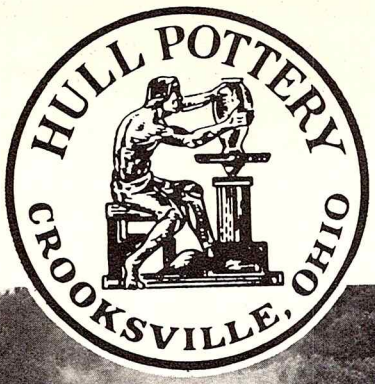
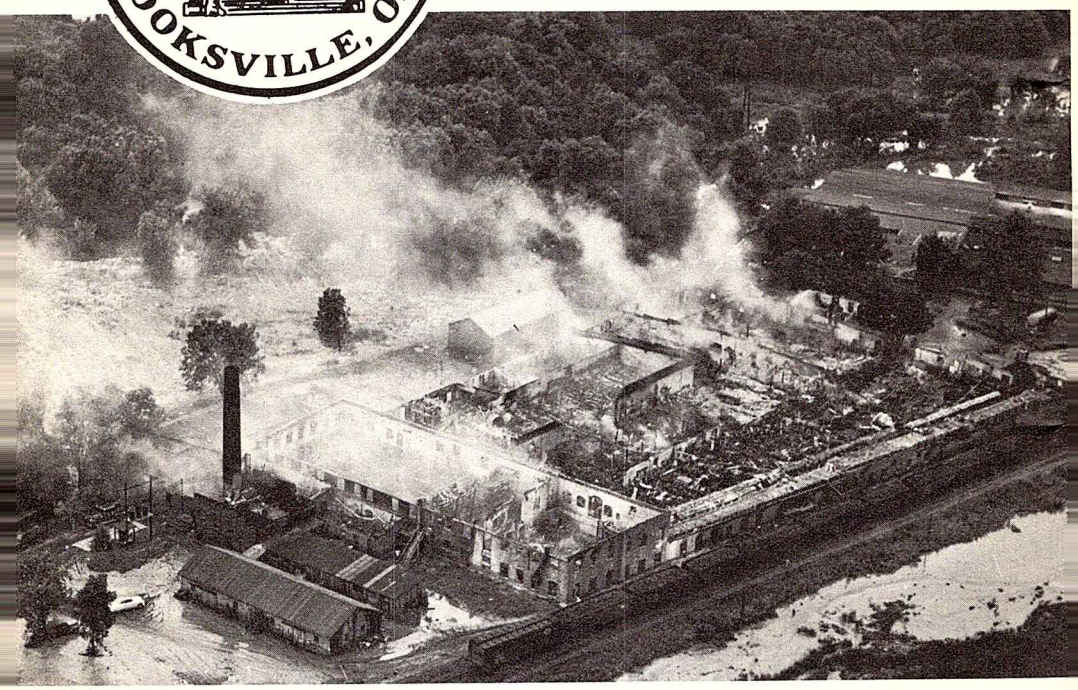
Potter-at-the-wheel trademark of Hull Pottery.



Glazed Artware in shadings from rose base to white to chartreuse or dark green to cream to gray.

This is what the Hull Pottery Company looked like after the disastrous fire and flood which destroyed it back in 1950.



by David Foraker

THERE HAS BEEN no hand-decorated Artware from the Hull Pottery Company since 1950. That was when a disastrous fire and flood destroyed the company, its molds—even its method of manufacture. What arose from the ashes was a company producing kitchenware and floristware, thus making the hand-decorated artware, when it can be found, highly collectible.

Back in 1905 the original Hull Pottery Company was organized in Crooksville, Ohio. That little town was a logical choice for the plant of A. E. Hull.

All of Ohio seemed inexhaustibly rich in beds of clay that had been left behind by the Laurentian glacier of the Ice Age. In addition, coal fields, part of the Appalachian chain, were handy in the surrounding hills. Crooksville was also centrally located between New York and Chicago—the biggest markets available.

Other companies like Steubenville, Zanesville, Coshocton, Corning, East Liverpool, Rookwood, and Crooksville, found Ohio clay desirable. At the time of World War I, the vicinity boasted over forty little one-kiln plants. With the development of steam-heat drying, the 40 plants were replaced by nine factories. Of these factories, Hull Pot-

This is the butterfly line in white textured glaze. Pink butterfly, blue flowers and lids. Black butterfly on top.

tery is the only one still in operation in Crooksville.

The plant was destroyed by fire in 1950. Oddly enough, if the fire had not taken the plant, there probably would have been no modernization. In that event there would have been *no* factories in Crooksville today.

The flood and subsequent fire which destroyed the plant did not occur as result of a short-circuit. Despite popular legend, a tunnel kiln was to blame. The Hull Pottery tunnel kiln was 300 feet long. Articles being fired were conveyed through it into rooms of different temperatures at speeds determined by the type of ware and by the kind of clay used. The kiln was lined by furnaces between which the wares moved. But when flood water entered the kiln, steam pressure forced expansion joints apart. Flames leaped to the roof, leaving firefighters helpless, unable to reach the fire because of the water 4 to 12 feet deep all around the plant.

More than a factory was destroyed—it was a somber group of 325 employees who lined up to receive what each reported was due him. Bookkeeping accounts were lost. Yet, without any notice being sent out from the ruined company, over $100,000 was received from those who owed the plant money.

Nevertheless that ended the era of Hull Artware pottery. Later the company reorganized with J. Brannon Hull

as president. Every phase of the company's operations was changed. Hull fearful that union demands would destroy the company if it was merely rebuilt, began to search for labor-saving machinery. Now the pottery produces more pottery with 180 employees than it did before. For six months after the fire Hull traveled and worked with engineers to develop labor-saving machines and conveyors. The result was no more hand-decorated Artware, and no more native clay or coal. Now the prepared clay body combines materials from New York, Georgia, Florida, the Carolinas, Tennessee, Kentucky, and the Dakotas; gas and electricity replace coal.

Hull arranged to distribute 70% of his total production — casual serving and kitchenware — direct from the factory to the retail store to get the pottery to the consumer at the lowest prices.

Eight years ago, the company made another vital decision. Reasoning that casual living was "in," it designed a line of heavy ware in over 80 shapes called "House 'n Garden." It is so carefully prepared ceramically that it endures every environment — ovens, the refrigerator, the dishwater detergents. How right was the company's reasoning is shown by the fact that "House 'n Garden" is almost always oversold.

Collectors of the extinct Hull Artware as well as its modern pottery are making a good investment, Mr. Hull thinks: ". . . the whole ceramic industry in the U.S.A.," he says, "employs so small a segment of the population that we cannot command enough strength with legislators to get tariff protection against Europe and Asia where pottery making is a major industry and labor costs low by comparison . . . The result is what may very well be described as a dying industry."

The designer for much of the artware which collectors treasure is Louise Bauer, who is still designing for the company. She works in her own studio near Zanesville and travels the short distance to the factory to keep constant check on the work in progress.

The potter-at-the-wheel trademark is used on the outside of the cartons in

A picture taken inside the new Hull Pottery Factory showing stacked trays — part of the $3,000,000 annual production.

This is Louise Bauer, Hull Pottery designer, with some of her wares.

Shown here some of the 180 employees of the Hull Pottery Company. They are shown putting finishing touches on a floristware design.

Cook

Hull Pottery Collectors Mr. and Mrs. Eldon Drivers are shown here standing before a small portion of their collection. Displayed here are mostly matte pieces available in the different lines.

which the Hull pottery is packed.

There was no attempt to standardize Hull Artware, Mr. Hull says, "Each line was considered unique within itself which to us meant colors, shapes, and identification. Actually, a very great effort was made to change everything as much as possible on each succeeding line."

Thus, collectors will find the identification on the bottom of each piece either emboss or deboss, block letters or script, some saying Hull Art U.S.A., and others Hull U.S.A. Recent items have a small *h* in Hull.

One line stamped U.S.A. Hull Art. emphasises the lily; one pattern is dogwood; and one is the perky bowknot. The company paid an internationally known artist $3,000 for 30 approved pencil sketches featuring bow knots.

In numbers stamped below 100, there are such varied pieces as birds and a unicorn. There is an attractive snail-like figurine in the 200 line.

Another paradox: the flowers of the 100 line with embossed lettering saying Hull U.S.A. appear to be double roses; yet the 100 line in deboss black letters is a tulip.

Flowers in the 300 line are orchids; 400, iris; 500, dogwood; 600, poppies.

A butterfly line can be found in the most commonly used matte or else in a very attractive textured glaze.

The colors of Hull Artware are remarkably true, particularly considering that years passed between certain lines. This trueness of the coloring helps make Hull Artware identifiable, even across the room on the antique dealer's shelf.

Mr. Hull himself learned the hard way there are no bargain prices in Artware when he tried to find some for his new home in Nashport, Ohio. Artware collectors like the Elden Drivers of Washington say they will always "snap up" duplicate pieces in order to have something to swap later. The Drivers' also collect modern Hull Pottery.

Hull Pottery has always been active in the housewares field, making kitchenware of many different styles even while manufacturing hand-decorated artware. Collectors should be aware that the company also manufactured a few lamp vases prior to the destruction of the plant. They are even harder to find than Hull Artware. □

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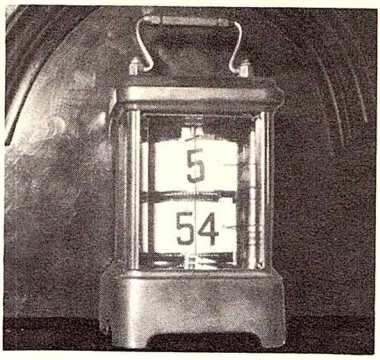

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DOLL HOUSES & Furnishings

by Joe and Virginia Parrott

SHORTAGE OF HOUSING is no problem to Laura McComb of Redwood City, California. Presently, she is engulfed by houses of all types, from five-inch to four-foot models—doll houses, that is.

A visit to Laura's work room is like a stroll through a picturesque International Village. An elegant Victorian replica from Germany overlooks the thatched roof of its Hawaiian neighbor. A Fiji Island Chieftain's Bure occupies the shelf next to an original American Bliss.

Circumstantial evidence suggests that doll houses existed as early as 1000 B.C. However, the earliest one recorded was in 1558 and believed later destroyed by fire.

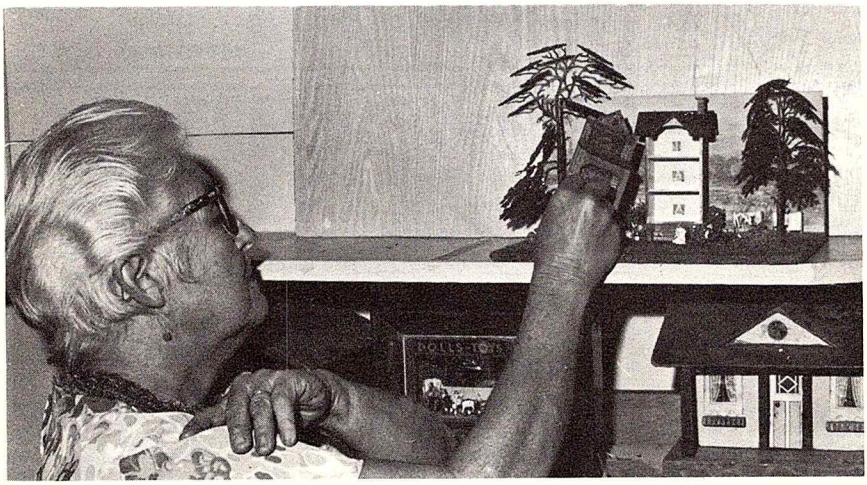
In the 17th century, the churches' demand for hand-carved wooden figures lessened. Craftsmen turned to making small household items and eventually made tiny replicas of adult furniture. Collecting these objects became popular and wealthy merchants had cabinets especially constructed to display the works of art. Parents, ordering diminutive accoutrements for their children, created a need for houses to display the miniatures.

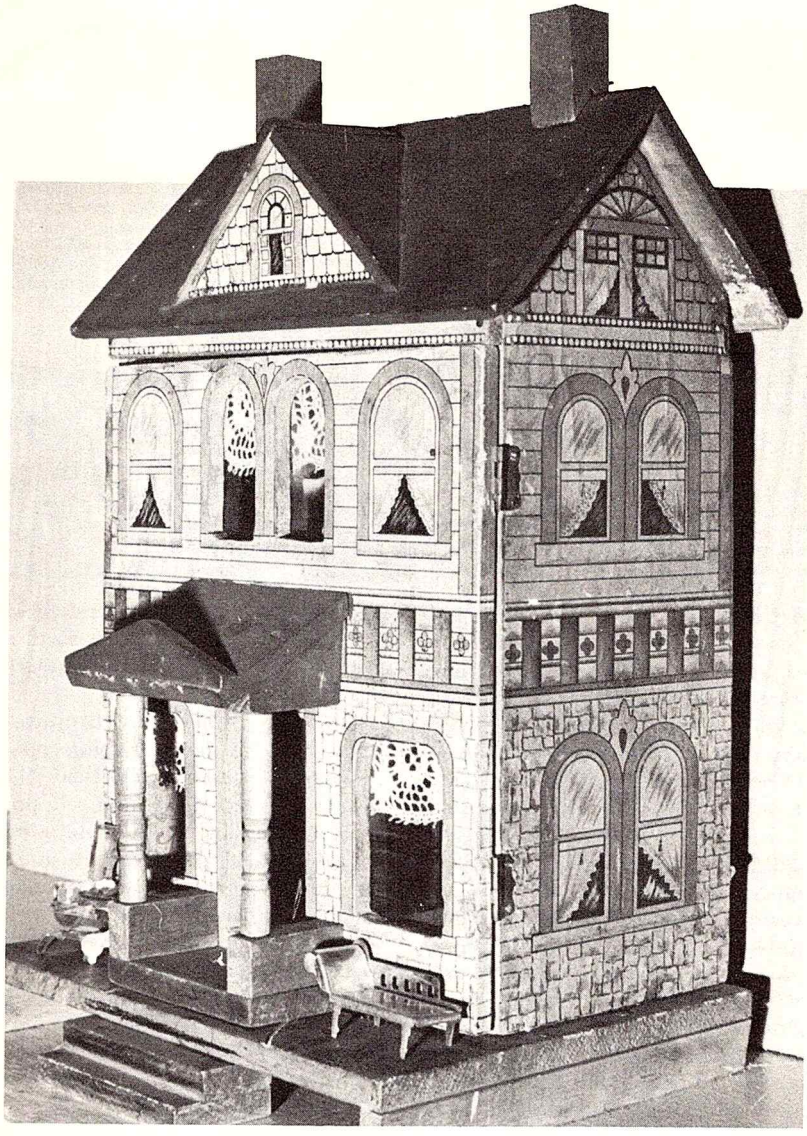
Most known early doll houses, or "baby houses" as the English called them, were elegant art treasures ultimately finding their way into museums. These represented cultural teaching aids for children to observe and admire rather than to play with as toys. Perhaps crude ones of lesser import received little care and dropped from sight with their generation.

Germany must be considered the home of doll houses as far as records go. But museums contain elaborate Dutch "cabinet" doll houses and fine 18th century examples with magnificent fireplaces from Ireland and England. These, with the German masterpieces, appear to parallel the Créche of Italy.

By the 19th century, doll houses reflected the lessening of class distinction

Laura McComb replaces front of her 5½" three-room Bliss reproduction by S. F. doll house authority John Blauer. Below is a Toy Store and another doll house which she is refurbishing.



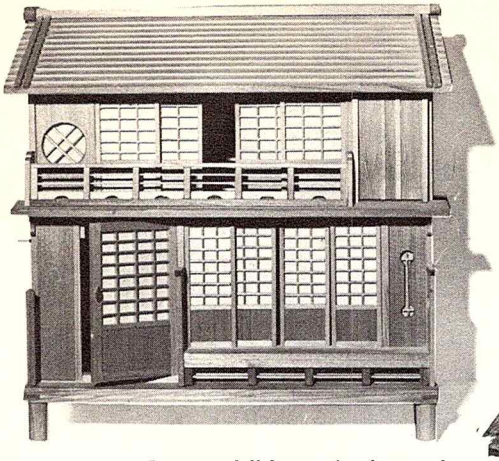


Original 14" Bliss which bears the inscription "from Grandma to Jean, Aug. 1906." Constructed of lithographed paper glued on wood. Two-room interior furnished in Limoges and porch equipped with tin settee and chair.

and became available to more families. Commercial doll houses, mass produced for retail sale, appeared in the mid-19th century. These structures suggest a change in child psychology, allowing children to act their age and indulge in play. Although America produced cheap doll houses during this period, merchants continued to import fine ones from Germany and England until World War I.

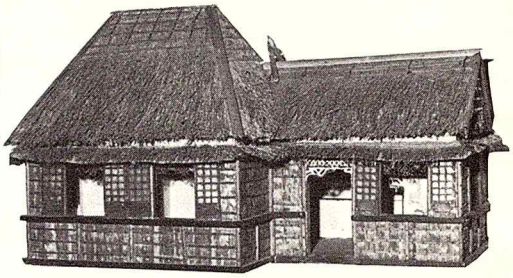
The first "toy house" patent, in 1868, was issued to Emily S. Russell for paper dolls. Other patents for doll houses quickly followed and the small, unfurnished American doll house gained popularity. In 1895, Bliss houses, selling for as much as $25.00, boasted lithographed paper glued to seasoned wood guaranteed not to warp. Keen competition among both foreign and domestic firms soon brought about lithographing directly on wood and addition of bathrooms, electricity and running water. Greater availability of furnishings gave impetus to interest in doll house interiors.

Meanwhile, amateur craftsmen in-



Three-room Japanese doll house of cedar panels utilizes traditional shoji (shutters) of translucent rice paper, and balsa wood mullions, as well as tatami (woven floor mats). Laura constructed ½" modern replica from a kit.

Seven-room Hawaiian doll house in ½" scale. Authentic thatched roof and woven palm frond siding. As in the traditional adult counterpart, windows have shutters but no glass. Unusual feature is original crudely carved wood and cardboard furniture, now receiving painstaking repairs.



vested hours of painstaking labor in replicas, sometimes referred to as "toy houses," for gifts to loved ones. Often elaborately furnished, these miniatures reflect life and customs of their day.

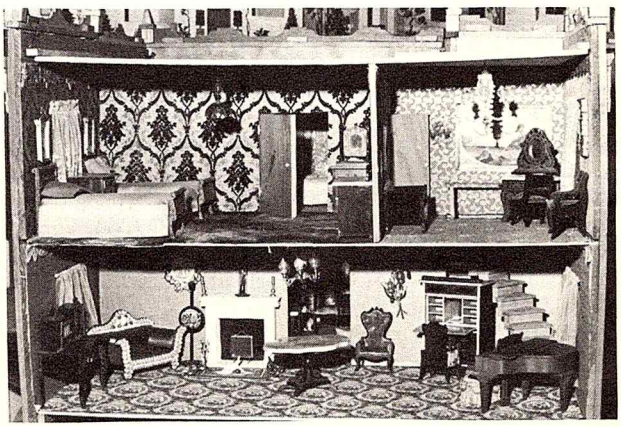
Many collectors experience satisfaction in accumulating these bits of history to enjoy without alteration. However, Laura McComb combines a creative skill with her interest in collecting. Broken door frames and splintered window casings offer a challenge she cannot resist. "I guess I've just always liked to tinker with things", she comments proudly showing off a new "find". Once again she picks up tools to dismantle and refurbish another doll house which in turn, when completed, will need appropriate furnishings.

Countless modern doll furnishings are inexpensively produced in plastics simulating various woods and fabrics. Laura uses these when they seem appropriate, but more often creates her own.

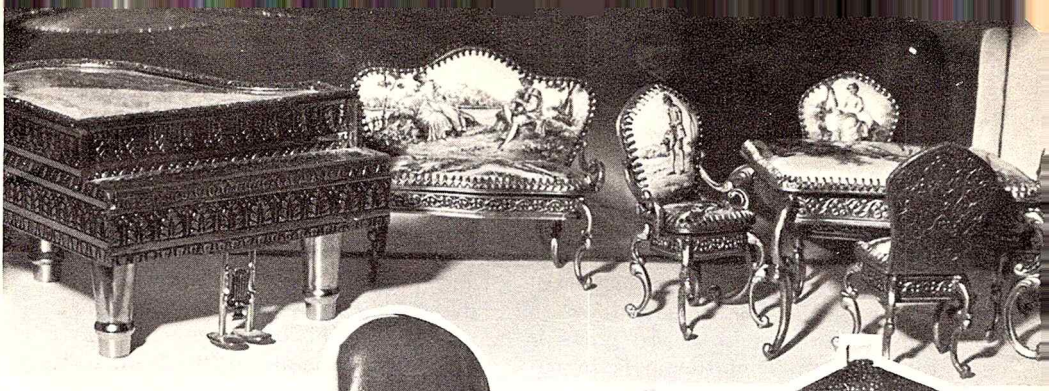
Genuine antique doll furniture is scarce, and few pieces remain outside museums or historical collections. Dealers often break up sets and sell singly for greater profit. Quality pieces may cost as much as full-size furniture. Fine reproductions are available but understandably expensive.

As a result, Laura reproduces her own miniatures, using pictures in old catalogues, magazines, and history books as pattern guides. Sometimes, necessary research requires use of her extensive library handily shelved close by her work area.

Supplies include thin strips of poplar or bass wood, pieces of old fabric, rolls



Front and back interior views of late Victorian replica. Laura added circular stairway, chandeliers, carpeting and wallpaper. Living room, bedroom and hall include imported black and gold Duncan Phyfe and Biedermeier originals. Bathroom and kitchen are early 20th century.



Expensive seven-piece group of Austrian enamel, with piano and table each containing Swiss music box.

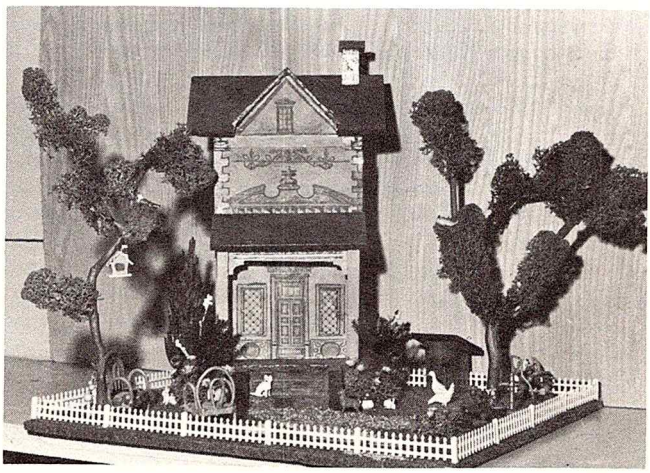
Fittings for Laura's projected Tonsorial Parlor. Right hand chair made by Laura and others purchased from John Blauer.

of antique wallpaper, and innumerable boxes of unidentifiable tidbits. No waste basket is safe from Laura's acquisitive eyes. From this collage of debris, she fashions rich Tiffany lamp shades for her recently-wired house; a delicately carved, velvet - upholstered Victorian sofa and chairs; and a completely decorated doll house as modern as tomorrow.

Laura and a friend currently collaborated on a replica of an Eichler home, popular on the San Francisco Peninsula in the 1950's. Furnishings and decor, following contemporary styles in this region, accurately portray California life of the mid-20th century. Today's collections become tomorrow's history.

Surrounded by dolls of all sizes, doll houses too numerous to count, and literally bushels of doll furniture and accessories, Laura is a whirling dervish of energy. Her plans include endless unfinished projects and exciting new ideas.

When asked how she felt since her recent minor surgery, she replied with a verbal brush, "Shucks, I don't have time to be sick!" □



11" Bliss reproduction by John Blauer. Old-fashioned outhouse and cistern pump lend authenticity. A yard full of pets and rattan lawn furniture suggest affluence of the day.

NO LESS AN AUTHORITY than Sylvia Porter, the popular syndicated writer whose column "Your Money" appears in the business pages of newspapers throughout the country, recommends the buying of art as a wise investment for future profits.

Collect Art For Your Money's Worth

by Ruth Lusch

Here is a form of collecting which permits your enjoyment in your home of original oils, watercolors, drawings, and sculpture while the art grows in value. Her rule of thumb is to buy the best examples you can afford in any category.

Artists' Cooperative in San Francisco, established fifteen years ago, is a unique gallery unduplicated—in principle and operation—anywhere in the United States. It has attracted not only average Americans who seek original works, but art collectors from as far away as Europe and Tahiti.

Here, local art experts agree that a judicious purchase of paintings in an informal atmosphere, can mean a future resale at gratifying proportions. Art is the new "wise money" investment, more satisfying than growth stocks which can't be handily displayed for every day enjoyment.

Artists Cooperative, a unique art association operating as a merchandise mart, is owned and run by over 100 San Francisco Bay Area artists, with a full-time paid director and gallery secretary. The membership is held to the available exhibit space as each is allowed three paintings for display, to be replaced with other works, from a large reserve stock, as each is sold.

In addition to the regular exhibit on the walls (carefully placed in alphabetized order) there are three one-man shows by three of the member artists, arranged in separate areas of the gallery. An informal reception on the first Sunday of each month is held to introduce these special monthly shows.

To freshen the look of the gallery, and in fairness to each member artist, the exhibited work is re-hung each month, with this big job accomplished by changing the alphabetized order of the work.

All members must contribute six hours each per month in the gallery, acting as host or hostess, and sales staff. All maintenance is also done by the members.

The Artists' Cooperative is a pioneer of the Union Street shopping community. Guests are encouraged to browse at their leisure. There is hot coffee, free for self-service. It does not compete with the assembly-line type of art mail order houses. For most patrons a personal visit is necessary. But here the expert or embryonic collector of art will find works popularly priced from about ten dollars up to $1,200, with the average around $150.

Ten years ago such member artists now exhibiting as Jean Kalish, William Aiken, Edward Lupper, Robert Shafer, C. B. Johnson, and Frank Ashley were selling their work at half what it brings today. Each, in the meantime, has earned a national reputation and is exhibiting in major galleries in other metropolitan centers. Several have improved the cash value of their work by winning awards in prestige art competitions, here and abroad.

Among the budding talents whose work many agree will undoubtedly increase in value are such newer members as: Jean Thornburg, Dennis Camgros, Ken Vares, Jerry Kidd, Molly Poupeney, James Lundberg, Austin

Shaffer, and Pamela Glover.

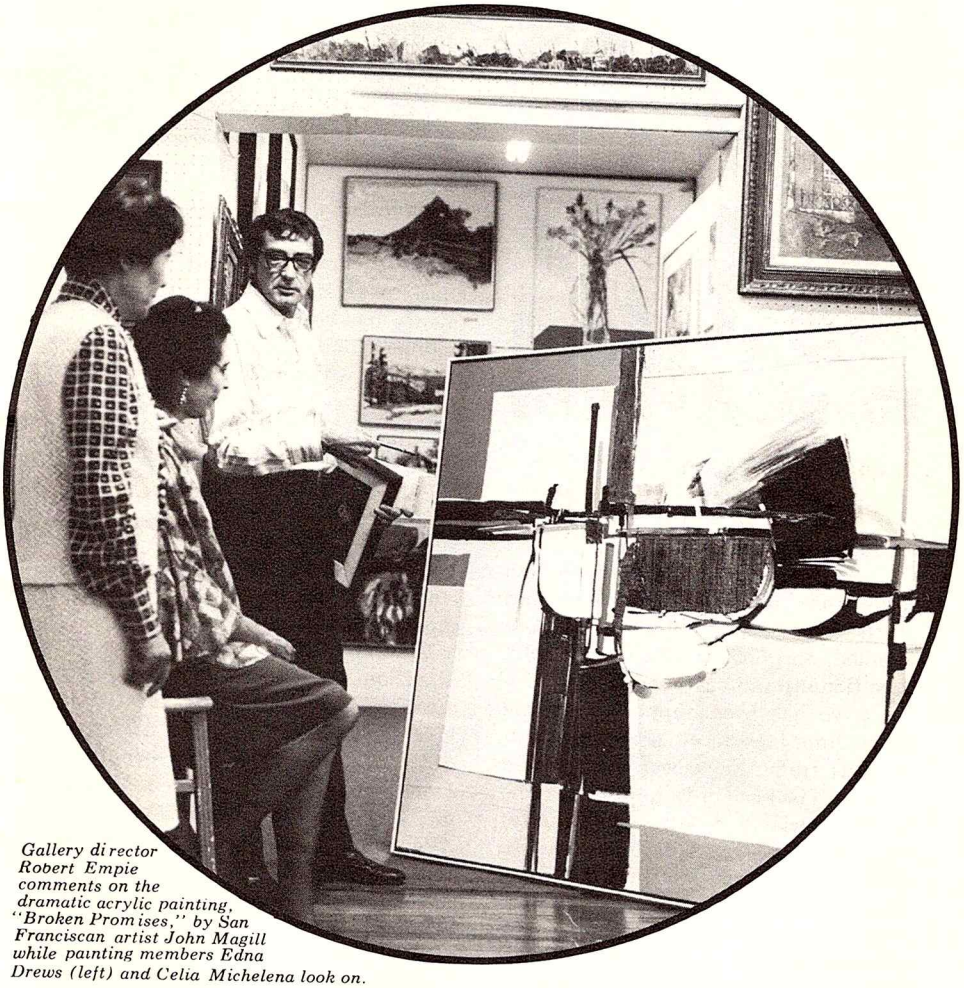
Most collectors agree that one of the satisfying aspects of collecting art is the development of appreciation and enchancement of individual taste. An instinct, a really special feeling about a painting or a piece of sculpture, will gradually assert itself, then you'll know you've made a wise choice.

Artists' Cooperative, which began with a small group of artists renting a store to sell their work (among them such well known artists as Dixie Marshall and Warren Brandon, both still active members), soon became the model for other hopeful art associations around the country, several of which were assisted by the San Francisco organization in their inception. One by one, most others have fallen by the wayside.

To be successful, a cooperative must be a democratic institution with all the members abiding by the rules set up by its elected board of directors. If any *Western Collector* reader knows of a true art cooperative anywhere else in the country, the San Francisco gallery would be glad to learn about it. To the best of their knowledge, this organization is alone in its field.

Bulletins of the monthly special exhibits are sent out to a large mailing list. Because of the frequency in turnover of the exhibited art, a catalogue is impossible, but a background story about the gallery is available on request.

A Polish nobleman, the late Count Thadee Maria Skarzynski, conceived the idea of contemporary artists getting together to operate a gallery, exhibit



Gallery director Robert Empie comments on the dramatic acrylic painting, "Broken Promises," by San Franciscan artist John Magill while painting members Edna Drews (left) and Celia Michelena look on.

Sculptor member Bob Glass and his wife, Kathy, who is gallery secretary, admire the work, "White City," by Mary Case Dekker.

and merchandise their work. The gallery opened February 1, 1955, and sold over $800 worth of paintings in the first month of operation.

Artists clamored for membership, the roster was extended to twenty-five, and by the second year 100 members were enrolled, and 500 paintings were sold.

Nationally famous now, Artists' Cooperative has been supported mainly by medium-income citizens. Augmenting this traffic have been corporation officials. The head of Lipton's Tea (who lives in Paris) is a patron, and the famous Harrah's Club of Reno recently purchased several paintings for Harrah's new hotel.

Once each year the administrator for the Federal tax court system, Washington, D.C., buys a substantial number of paintings from the gallery for exhibit in Federal courts throughout the country.

Celebrity collectors are well aware of the gallery as a treasure house of art due to rise in the world's markets. Among the well-known names who have bought work here have been Andre Kostelanetz, Eartha Kitt, Hermione Gingold, Edward G. Robinson, Sylvia Sydney, Alan King, William Lear, and Nanette Fabray.

Often, through one or more purchases, a relationship of trust and confidence has been built up between the customer and Artists' Cooperative to the point where orders are placed by telephone or letter for art to be shipped —sight unseen— solely on gallery recommendation. (One regular patron, a lumber baroness in Oregon, now routinely orders by 'phone.)

This kind of acceptance made expansion necessary. The space has been enlarged twice as adjacent leases became available.

Innovative programs have won wide attention for the co-op. For example, after two years of negotiation with the U.S. Department of State, a show by contemporary artists from behind the Iron Curtain was presented, the first of its kind in the United States.

On the schedule this year is a show to be cooperatively staged by both blind and sighted artists, with a blacked-out sculpture area for all guests to appreciate the art by touch as the blind do.

Collectors are urged to stop by Artists' Cooperative when visiting San Francisco. The atmosphere is casual and the welcome warm. Each piece of art on view has been juried by five gallery members, thus insuring technical, esthetic and quality standards.

Inquiries should be addressed to Robert Empie, Director, Artists' Cooperative, 2224 Union Street, San Francisco 94123, California. □

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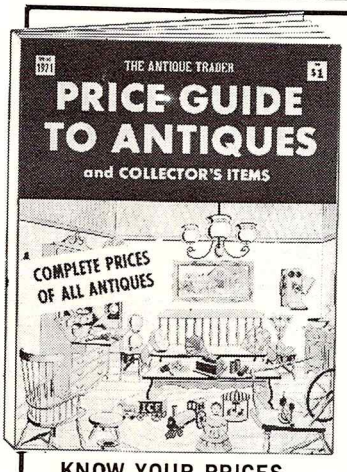

Announcing

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The second issue of the twice-a-year PRICE GUIDE TO ANTIQUES AND COLLECTORS' ITEMS is now being completed. The Spring 1971 Edition will be in the hands of the reader the 1st week of January, 1971. The demand for the Fall 1970 issue was so great we had to go back to the press three times. Almost 200,000 copies were printed and put into circulation making it the widest used price guide in print.

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New Subscriptions Begin with the January, 1971 Issue

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Mrs. Allen's Kitchen Collectibles

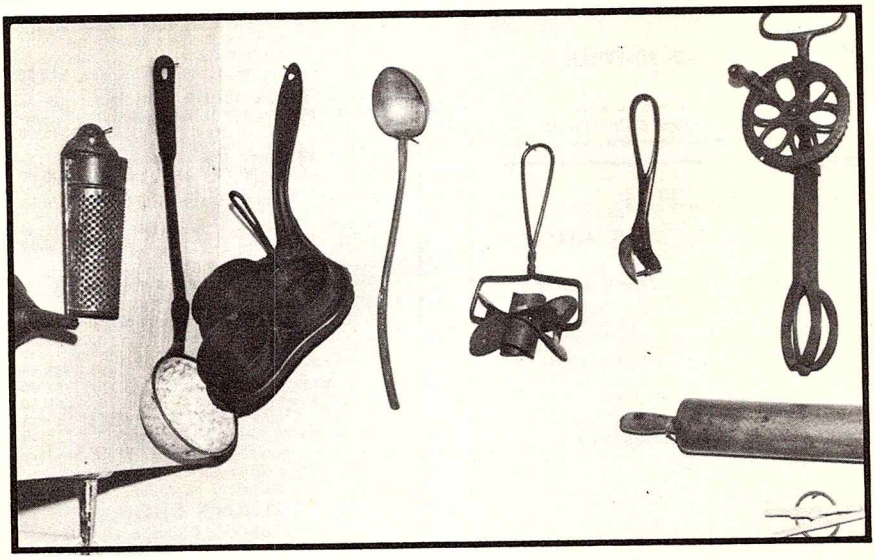


Figure 1.

by Leona Clapp

ELSIE ALLEN grew up in a 17th century house on a farm in Virginia. "Kitchen Collectibles" were used as everyday tools so she probably is more familiar with them and their uses than most people. Now that the old farm house and many of its people are gone, she has a feeling of nostalgia toward the old churns and flatirons.

Collecting them hadn't occurred to her until she bought an 1898 edition of the White House Cookbook. On page 560 is a list "Articles Required For The Kitchen." It was a long and slightly amazing list from 2 sweeping brooms and 1 dusting pan to one clothes wringer. It included a number of oddities but did not include, in her opinion, a number of necessities.

For example, modern kitchens would not have a dredging box; 1 large tin pail and 1 wooden pail; 2 small tin pails; 1 set of tin basins; 1 wooden butter ladle; 1 tin skimmer; 4 milk pans, 1 milk strainer; 1 meat saw; 2 market baskets, 2 sizes; 1 ash bucket; 4 flatirons, 2 number 8 and 2 number 6; 2 different sized dripping pans; 3 iron kettles, porcelain lined if possible; 1 corn beef or fish kettle; 1 wire toaster; 2 sugar boxes, one for coarse and one for fine sugar; 1 wash boiler; 1 wash board. Mrs. Allen has used this list as just a general guide in her collecting, aiming not to collect anything of a more recent period, but rather older ones.

Above her kitchen sink, Mrs. A has made a decorative and easily accessible arrangement of many of the items she uses constantly, finding them sturdier and often more convenient than their modern counterparts. In *figure 1* from left to right is a small tin funnel, a small nutmeg grater and an enamel dipper. She uses the little grater when she wants a small amount of finely grated lemon peel. Under its handle is

a little hinged piece, when lifted one finds a space where a whole nutmeg could be stored. The blue and white enamel dipper, like old silver, has a velvety patina. Next to it hangs her egg poacher, still in frequent use; a snuff measuring spoon and a revolving doughnut cutter. On the handle of the spoon is embossed "Horseshoe Snuff." In 1898 it would have been found in the General Store. Jumping to *figure 2* we see how the doughnut cutter works. The handle is picked up and as it is pushed forward, the center part revolving cutting out the doughnut hole and all! Yankee ingenuity!

Back to *figure 1*, the 1892 Never Slip iron can opener is followed by an iron Dover egg beater patented in 1873. Next comes a Silvers Apple Corer which Mrs. Allen especially recommends. As the corer is inserted into the apple, the core hits the slanting piece of metal at the top of the tube which pushes the core back and out of the apple.

Next to the corer is a size adjustable clamp for turning tightly sealed jar lids and then a tool for lifting jars from boiling water. It too is made adjustable. When the crosspiece is pushed down, the distance between the two clamps decreases in size. Following this is a soap swish. It is a small enclosed screen basket, at the end of a long handle, where small bits of left-over bar soap are put and then lowered into the water and swished back and forth. This was an economy measure. Soap suds were not, back in those days, as easily come by, or as widely advertised as they are now.

The next three items in the picture are actually on the right wall of a side cupboard. First is a device for removing cores from fresh pineapples, then an improved lamp wick trimmer, patented by R. Hoffman November, 1884. It may be used with one hand, as a clamp holds the wick while the scissor blades do the trimming. A flange forms a pan for catching the particles trimmed from the wick. Last in line is a corkscrew which is not only useful but highly decorative. Below the rolling pin is a simple but ingenious pin which delights Mrs. Allen. A metal ring pierces one end and acts as a spring. This antedates and leads up to the once familiar coil spring clothes pin.

In the background of *figure 3* is an ice man's tongs, and in the foreground on the left another lamp wick trimmer. Mrs. Allen says these can always be told from other scissors as they have a humped handle to fit down into the lamp rim. On the right is a heavy-duty button hole scissor. In the center is an unusual and pretty hot pad made of

Photographs by Martha Fishback

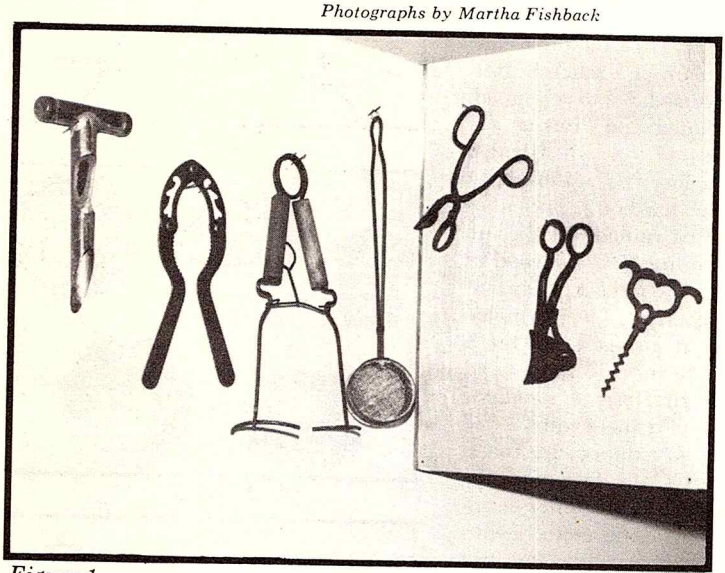


Figure 1

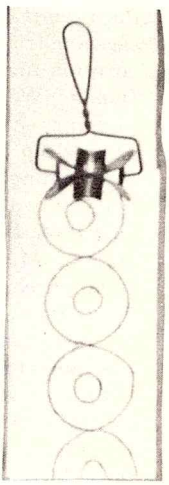


Figure 2.

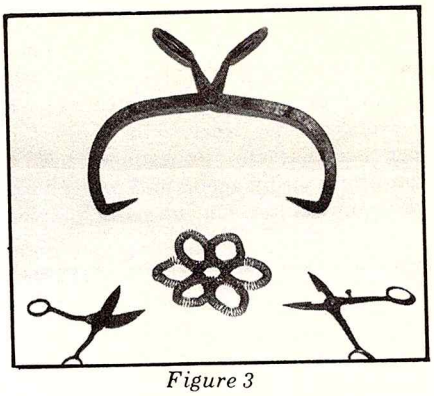
coiled wire.

Figure 4 shows two covered molds for boiled puddings plus a tin lined copper mold, a small gelatine mold and a melon mold. The authors devote a chapter to "Dumpling and Puddings"—Puddings they define as being either boiled, baked or steamed. Recipes for them sound delicious, fattening and like a great deal of work. Rice pudding calls for a quart of cream and much butter, eggs and fruit are used. Suet is chopped, currants are cleaned and "raisins are stoned." We are told that when boiled puddings are made the water must never drop below the boiling point or the pudding will be ruined. It takes an hour or two of boiling. Over a wood or coal stove, this calls for a bit of concentration. Most of Mrs. Allen's molds were purchased at garage sales for a few cents each. The very old copper and tin mold was a gift from a neighbor who pulled it out of a trash can.

Figure 5 shows an old tin coffee roaster (left). It sat in the fireplace, the outer frame supporting the inner cylinder which contained the coffee beans and was turned by the handle for even roasting. It is opened simply by a sliding closure. On the right is a gray stoneware jug with a blue hand painted design, made in Harrisburg, Penn. by Cowden and Wilcox c. 1880.

Figure 6 shows (left) a fireplace toaster. In the middle is a bread grater for bread pudding and turkey dressing, (right) an old tin churn. The funnel on the lid of the churn could have been used to add a small amount of vinegar which was once thought to accelerate the butter-making process.

Like many other antiques too much restoration hurts the value of the kitchen collectibles. Mrs. Allen is especially distressed by anyone painting hearts and other decorations on old tin which was not painted in the first place. When she gets her old things they are usually black or rusty. She thoroughly washes and cleans them with only soap and water. After that, she oils them with salad oil to prevent any further deterioration. Their rusty black condition is the very reason why they can be found at lower prices than many other collectibles. She does not object to old graters being used to shield wall lights



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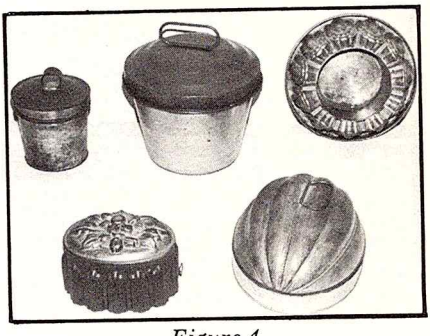

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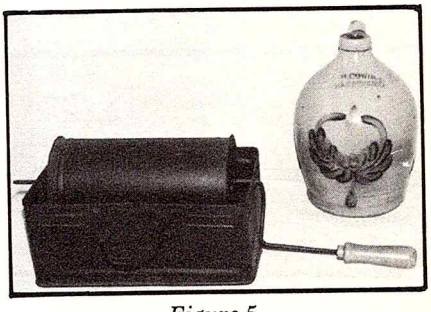


Figure 5

or colanders to cover ceiling lights if they are not damaged in the conversion process. As long as they can revert to their original state, this sort of thing does no actual harm. Nevertheless, she wonders why they can't be used for their original purpose? She uses them with much pleasure!

From Mrs. Allen's collection of over 250 items she has selected a group of cookie cutters to place on the back top of her stove (*figure 7*). The first one is for cutting lady fingers and has "Kreamer" on the handle. This was one delicacy from the 1898 edition of the White House Cookbook that is relatively simple. There are only three ingredients in the proportions of one egg

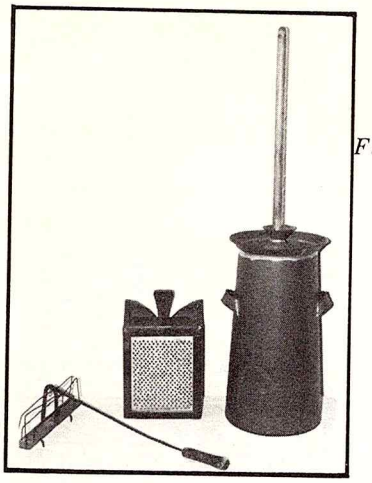
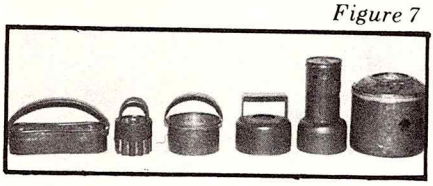


Figure 6

Figure 7



to one tablespoon flour and one tablespoon sugar. In 1898, lady fingers were also known as "Savory Biscuits." The last cutter in the row is for doughnuts. The next to last is a biscuit cutter distributed by "Horsford's Baking Powder."

In the chapter on "cakes," the authors decree: "Cream of tartar or baking powder should be thoroughly mixed with the flour." That is one direction the modern cook might ponder. Baking powder as we know it, is more or less a modern invention. Women used to make it themselves by mixing baking soda with cream of tartar and, according to old directions, sieving it together nine times. Dr. Vincent Clarence Price, grandfather of the actor, was the first to formulate and market a product early in the 1880's which he called "Dr. Price's Cream Baking Powder." He made it first for his wife, adding starch to the original baking soda and cream of tartar, and finding it much easier to mix and blend in the laboratory than in the kitchen. When Mrs. Price's friend's asked for it, the business was started. He sold it to Royal Baking Powder in 1894, as he had found a more remunerative field than either his profession or baking powder. He went into the manufacture of extracts, pan confections and cereal food.

By themselves, old tin cookie cutters make fine collectibles. They come in an infinite variety of shapes—hearts, people, animals, flowers, stars and so forth and are usually valued at $2.50-$5.00. An eagle may bring $15.00. A man on horseback and an Indian bring more. The most desirable ones are hand-made with the older ones being heavier and having interrupted solder, not solder spread continuously. □

* * *

The conclusion of Mrs. A's Kitchen Collection and more illustrative pictures will run in the March issue of WESTERN COLLECTOR.

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All About Avons

by Dorothy May

This January/February column this month is devoted to two Avon personalities. *Mrs. Shirley Mae Onstot* of *Ontario, California* is one of the country's foremost Avon authorities and her collecting specialty are the early Avons—the California Perfume Company bottles, books and containers. *Western Collector* is fortunate in having Mrs. Onstot on our Advisory Staff.

Shirley Mae is a busy woman; with two teenage sons and a daughter, and actively engaged in a Dog Kennel operation with her husband, her days are fully occupied. In addition to collecting Avons, Shirley Mae has found time to be in touch with collectors all over the United States and more recently has become active in Bottle Club activities. In the photograph above, Mrs. Onstot is shown with *part* of her large collection of early Avons. She also has an enviable collection of modern Avons. Shirley Mae was recently elected to a Vice-Presidency in the *San Bernardino County Historical Bottle Club* and also serves that *Club* as Editor of their bulletin. In a recent letter she wrote, "... *good news. Our California Perfume Company display won the Grand Sweepstakes Award at the Bottle Club show and with our modern Avons we won a First Place Award with a display titled,* Around the World with Avon. ...."

So you can see that the Onstot family are busy collectors. In addition to Avon, Shirley Mae also collects *figural, bank* and *old perfume bottles.*

In *Western Collector's* new book, *Avon II* many of Shirley Mae Onstot's early Avons and California Perfume Company bottles are shown in full color—with complete descriptions of the containers, their age and their original cost or price.

(*Avon II* is at the printer's now being prepared by *Western Collector's* staff. More than 250 bottles *not shown* in Avon I will be in our new book—*all in full color!* Reminders will be mailed to all purchasers of *Avon I.* The planned date of release for *Avon II* is about February 10, 1971.)

Another personality that will be represented in *Avon II* is *Dr. Pauline Rosen* of *Placerville, California.* Many of you will remember Pauline's articles in *Western Collector's* issues of October 1968 and December 1969. Many of you probably have her book *Bottle Beauty —a guide to Flower & Bottle Arranging.* Pauline is well known for her flower arrangements using interesting bottles and she has many awards and prizes to her credit. In *Avon II* you'll

see some Avons from Pauline's collection at their best—complete with flowers and ready to win awards for you just as they have done for her. For *Avon II* Pauline has done some wondrous arrangements with the *Telephone, Futura, Viking Horn* and several others—all shown in full color. If you're an Avon fancier and a flower fancier—you've got a treat in store.

Dorothy May

AVON SWAP

This free listing offers collectors the opportunity to trade Avon articles. No buying or selling is permitted. Readers are requested to submit only one swap per letter. When answering an Avon Swap, be sure to include the code number of the swap you want to make. Send your swap listing or answer to: Dorothy May, Avon Editor, WESTERN COLLECTOR MAGAZINE, 511 Harrison St., San Francisco, Calif. 94105. Avon Swap answers will be forwarded on the last day of the month. January/February answers will be forwarded February 28.

I NEED LATE, NEW AVONS the Wassail, Golden Mouse, Demi-Cups, Bath Seasons and more. Have Daylight Shaving, Pump, Dolphin, Warrior, '56 Skin Freshener, Pony, Snoopy Surprise and others. Write 0171-01

MUST HAVE your $ & c, Dueling Pistols, Defender Cannon, Pipe Dream. Have Pony Decanters, Fleet of Cars, and others. What do you need Write 0171-02

WILL YOU TRADE YOUR KEY NOTE? I have a Pony, '65 Bath Urn, Skin-So-Soft and mint Leather Spray, Love Bird and Classic Decanter. Send wants to 0171-03

I NEED THE RED & WHITE Snap-on cap to the Blue Blazer AS, must be mint! Will trade FB Rapture, Elusive or Here's My Heart Skin Softener. Or FB ½-oz. Colognes, Somewhere, Occur, Topaze, Brocade. Or Freddy the Frog Dish & Soap. 0171-04

I'LL SWAP MY PINK CHERRY CAKE PLATE, Green Sunflower Cake Plate and Green Depression Glass Love Bird Sugar & Creamer. Want Avon figurals, any age. 0171-05

I HAVE A C-26 SPIRIT OF ST. LOUIS will trade for a C-25 Spirit of St. Louis. Must be different. 0171-06

CAPTAIN'S CHOICE, '62 Bud Vase and Miss Lollypop are needed. What do you need? 0171-07
0171-07

DO YOU HAVE AVONS 2 YEARS OR OLDER? Have Sterling 6, Telephone, Inkwell, and many empty boxes. 0171-08

I HAVE A KEY NOTE will trade for Steer Horns, Bay Rum Keg, Viking Horn or Cannon. Let's Swap. 0171-09

I HAVE MANY AVON BOTTLE TOPS like round pink for To A Wild Rose; Round peach with green leaf, tall yellow with upright jewel and metal cup for Pretty Peach Soda. Want to find gold plastic handle-cap for Dinner Bell or tassel from Majorette Boot or head from Green Turtle Bubble Bath. 0171-10

WILL TRADE GOOD AVONS like Viking Horn, Splash'N Spray, Pipe and others. Want Bing & Grondahl Xmas or Mother's Day Plates. What do you have? 0171-11

HAVE DOLLARS & CENTS and First Xmas Candle to swap for Mouse, Eiffel Tower, Sea Horse, Stamp, Horn, Xmas Ornament, Covered Wagon, Stage Coach, Airplane. Don't need boxes or contents. 0171-12

JANUARY

16-17 Pocatello, Idaho, Bancock Motor Inn, Pocatello Jaycees.

23-24 St. Petersburg, Fla., Nat'l Guard Armory, Suncoast A.B.C. Ass'n.

23-24 Las Vegas, Nevada., Las Vegas Conv. Ctr., Southern Nevada Antique Bottle Collectors, Inc.

23-24 St. Petersburg, Fla., Nat. Guard Armory, Southeast Antique Bottle Coll. Ass'n.

FEBRUARY

13-14 Miami, Fla., Bayfront Aud., Antique Bottle Collectors of Florida, Inc.

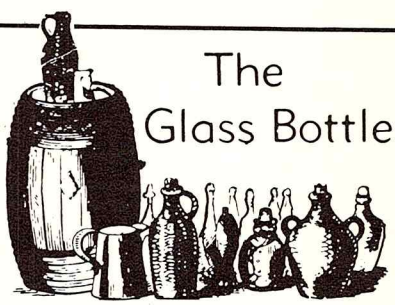
26-28 Richmond, Calif., Memorial Auditorium, Golden Gate Ezra Brooks B. C.

27-28 Buena Park, Calif., Retail Clerks' Union Hall, Antique Bottle Club of Orange Co.

APRIL

17-18 Sacramento, Calif., California Expo. Greater California Antique Bottle Club.

24-25 Pendleton, Ore., Armory, Frontier Coll. Club & Pioneer Fruit Jar Assn.



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Fascinating Figurals

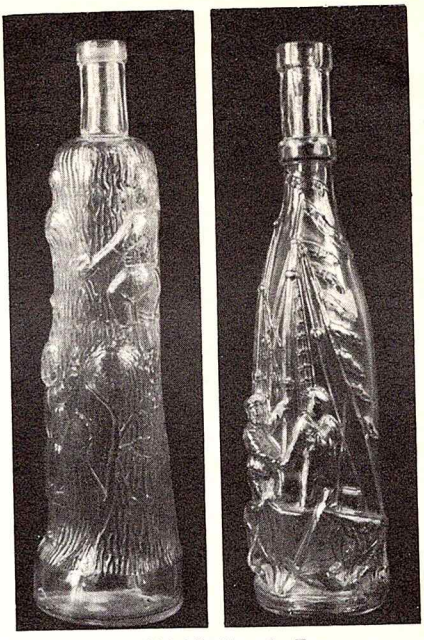
by Millicent B. Holmberg

Photos by Roger Holmberg

THE QUESTION seems to arise quite often as to which bottles may truly be classified as figurals. The general definition is that a figural bottle is any bottle shaped like a person, animal or object. That eliminates such bottles as the German wine bottles with a raised cat, poodle or monkey. In those cases the basic shape of the piece is that of a regular wine bottle, and they are not true figurals, although they are often found in figural collections.

There are other bottles which are not quite as easy to put in an exact category. Illustrated is a variation of the well known Boy and Girl Climbing the Tree. In the usual variations of this bottle, the figures protrude so far as to be almost free standing and the tree has stubs of branches that break the lines of the bottle. In this version, the roundness of the textured bottle does not differ very much from any cylindrical wine. The figures of the boy and girl bulge out very little from the side of the bottle. Yet this is technically in the shape of a tree trunk and it does not necessarily have to be excluded from a figural collection. In fact if other versions of this subject are in the collection it actually enhances it.

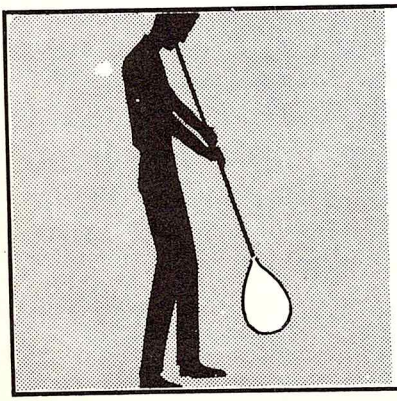
Another such bottle is the sailing ship with tall masts, aflutter with banners, and two sailors in the prow of the boat.



Left: *Boy and Girl Climbing the Tree.*
Right: *Bottle with a sailing ship and sailors.*

While these figures are much more deeply embossed than the figures on the previous bottle, it is really less figural. In the first one, the texture of the bark and other details completely cover the bottle, all the way around. In the bottle with the sailing ship, the highly raised figures only cover about two thirds of the area of the bottle, the rest being plain. This bottle is made in both clear glass and in a beautiful shade of blue.

What do we conclude from the above? The only answer seems to be that no two collections are alike and no two collectors are alike. If a bottle pleases you and is generally figural in scope it belongs in your collection. □



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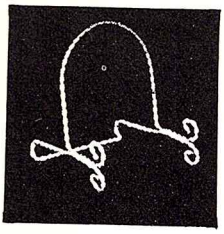
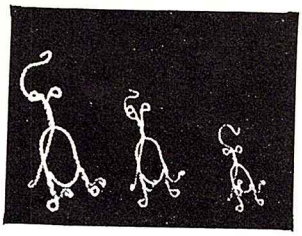
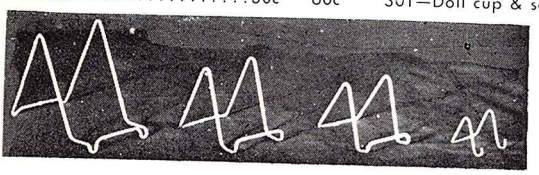




	GILT	BRASS
505—Large bowl or plate 5"x7"		70c
305—Large cup & saucer	40c	70c
304—Demi-tasse	30c	60c

	GILT	BRASS
303—Small demi-tasse	30c	50c
302—Miniature	30c	40c
301—Doll cup & saucer	30c	40c



	GILT	BRASS
504—Each	30c	60c
503—Each	25c	40c
502—Each	25c	40c
501—Each	25c	40c

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Above: *Change tray featuring Hilda Clark, singer and actress. 6" diameter. 1904.* Left: *Metal sign featuring the Coca-Cola "World War I Girl" of 1917. 30½"x20".*

TRADE MARK ®

Coca-Cola

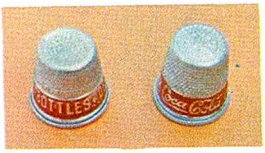
by Cecil Munsey

The people who invented and promoted the drink known the world over as Coca-Cola unknowingly also created a hobby that occupies and entertains hundreds of collectors. Gathering memorabilia of The Coca-Cola Company is currently one of the most popular areas in the field of collecting. At antiques shows, bottle shows, auctions, flea markets, in antiques shops and wherever artifacts of the past are bartered, items produced for The Coca-Cola Company are among the most sought.

For at least the past ten years, the collecting of articles used to promote Coca-Cola has been important, but it is only recently that this collecting specialty has achieved major proportions. One of the reasons for this development is the announcement last year that The Coca-Cola Company was initiating a multi-million dollar project intended to refurbish their image. Most of the refurbishing has been centered around the addition of a new twisting white ribbon (called "dynamic contour") under either the trade-mark "Coca-Cola," in Spencerian script, or under the trademark "Coke." The traditional hobbleskirt bottle, which is also a registered trade-mark, will not be changed.

Many collectors feel the new program closes the door at 1970 on what seemed an endless stream of articles of possible collecting interest. In the past, experienced collectors have restricted their collections of artifacts pertaining to Coca-Cola to those made prior to World War II. As a result, prices have gradually risen to the point where even the most sophisticated collectors were able to make only occasional purchases. The definite sealing of an old era with the new 1970 program has not only reactivated the interest of many long-

Above, left: *First one-way bottle; used to supply travelers on luxury liners. Made in Hartford, Conn., 1926.* Center: *Hutchinson stoppered bottle used by Biedenharn Candy Co. C. 1894.* Right: *Flashed gold bottle, given to bottlers who have been in business 50 yrs. C. 1950-60.*



Left: *Aluminum thimbles, ¾", C. 1923.*

Below, left: *Clock advertising Coca-Cola. Walnut, 39"x17", C. 1904.* Below, right: *Full color magazine advertisement from back cover of September 1907 issue of* Success Magazine.

time collectors, but has added hundreds of new collectors to the field. Prices for post-war items are reasonable and many items are available.

Another interesting aspect of collecting artifacts of Coca-Cola is the relatively recent interest by bottlers. Some Coca - Cola Bottlers are establishing small museums. The competition between private collectors and bottlers has contributed to the increased interest in the collecting field; while prices have risen as a result, many items that until now have not been available are being brought down from attics and up from cellars and placed on the market.

All things considered, the future of collecting The Coca-Cola Company memorabilia looks good!

Two questions seem worthy of consideration: (1) Why is The Coca-Cola Company and its artifacts so interesting to collectors? (2) What kinds of things has The Coca-Cola Company made available over the years that are worthy of preservation?

Both of these questions need more discussion than space permits, but partial answers can be provided.

Why? Every day in well over 130 countries more than 110 million drinks of Coca-Cola are consumed. The largest single user of pure granulated sugar in the world is The Coca-Cola Company. A trade magazine recently estimated that this giant firm spends about 78 million dollars annually in advertising its product, and has attained the status of being the most widely advertised single trade-marked product in the United States.

Obviously, The Coca-Cola Company has become an integral part of our country. Its Horatio Alger-type success is not only impressive in itself but gives

Above: *Oval metal serving tray. C. 1906; 13"x10⅛".* Left: *Wall calendar (framed) featuring the Coca-Cola "Autumn Girl" of 1922. 25½"x11¼" size.*

Above: *Sun-colored purple glass change tray issued in 1904, featuring Hilda Clark, singer and actress. 8¼" in diameter.*

Above: *Magazine ad featuring Lillian Russell; 1905.* Left: *Glass paperweight with suspended bubbles and slogan "Coke is Coca-Cola." C. 1950. 3" in diameter.*

Below, left: *Kewpie doll dressed as Coca-Cola route salesman, 12½", c. 1950.* Below, right: *Metal thermometer in the shape of a Coke bottle. C. 1957. 16" high.*

collectors an opportunity to vicariously escape the fast moving pace of today's world and return to a more secure period. It is comforting for collectors to surround themselves with artifacts from a less hectic time.

Historically, it was only a short 85 years ago, in 1886, that Dr. John S. Pemberton, an Atlanta pharmacist, conceived an idea for a headache cure that eventually became the soft drink known over the world as Coca-Cola. Pemberton moved from Columbus, Georgia to Atlanta in 1869 and began shortly thereafter to produce and market a line of compounds described as "the panaceas for a multitude of human frailties." Some of his most famous mixtures were: "Extract of Styllinger," "Gingerine," "Globe of Flower Cough Syrup," "Indian Queen Hair Dye," and "Triplex Liver Pills."

Dr Pemberton probably made a comfortable living with his proprietary medicines and history puts him in the same category as William Avery Rockefeller (father of John D. Rockefeller) who used to sell packaged herbs, and Phineas T. Barnum (the great showman) who used to sell a grease to grow hair; all three of these men were vendors of proprietary medicines but later became famous in other lines of endeavor.

The first batch of what was to become Coca-Cola was mixed in a three-legged iron kettle in Pemberton's backyard in the spring of 1886. According to E. J. Kahn, Jr. in *The Big Drink,* the new syrup was a modification of a mixture that Dr. Pemberton had patented in 1885 as "French Wine Coca" an "ideal nerve and tonic stimulant." Pemberton, according to Kahn, had taken out the wine and substituted "a pinch of caffeine," some extract of cola, and other oils.

History reveals that Dr. Pemberton took his new mixture, the latest of the Pemberton Chemical Company, to Willis Venable, the manager of the soda fountain at Jacobs' Pharmacy. Pemberton and Venable mixed the syrup with water and tasted it. They both agreed that it was good and that it should be

c1893

c1904

1908

1909

1914

1917

1921

1923

A miscellaneous selection of metal serving trays that have been issued periodically by the Coca-Cola Company. Trays such as these have been issued from the late 1890s to the present.

one of the regular products of Venable's soda fountain. So on May 8, 1886, "Coca-Cola" was dispensed for the first time.

Much evidence indicates that the first drinks of "Coca-Cola" were served with plain water and that sometime during the first year carbonated water was substituted. "Coca-Cola" has been thusly served ever since.

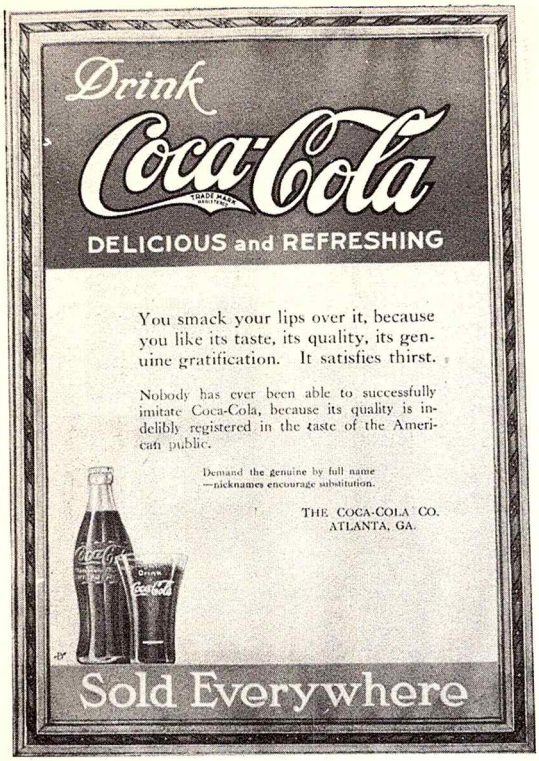
Once he had his new product on sale, John Stith Pemberton capitalized on the ingredient which has contributed more to the success of Coca - Cola through the years than any other factor; he began to advertise. His simple hand-lettered sign on the back section of Willis Venable's fountain would attract solely those who came into Jacobs' drug store. He wanted all Atlanta to know about his product so he turned to the newspaper. He had long used newspapers to advertise his proprietary products. On May 29th, the same month in which Mr. Venable sold the first glass of Coca-Cola, Dr. Pemberton began a series of advertisements in *The Atlanta Journal*. Significantly enough, in serving to lay at rest the apocryphal gossip that Coca-Cola was not conceived originally as a soda fountain drink, was the text of the May 29th advertisement. Among other things it hailed Coca-Cola as "the new and popular soda fountain drink." Here within a few days after the birth of the product was the first use of "Delicious" and "Refreshing"— two basic attributes of the product — two primary invitations to enjoy Coca-Cola which have been used continuously since that date.

The name "Coca-Cola" was the result of a discussion with some of the employees of the Pemberton Chemical Company. Frank M. Robinson, a personal friend of Pemberton and bookkeeper for the firm, suggested the name "Coca-Cola Syrup and Extract" to Dr. Pemberton. Robinson reasoned that choosing an alliterative compounding of the names, "Coca" and "Cola" was good because they were two of the many constituents of the new product. Robinson went further and suggested that the name be written in Spencerian script. Pemberton liked both ideas and after modifying the name to simply "Coca-Cola" adopted them. From this

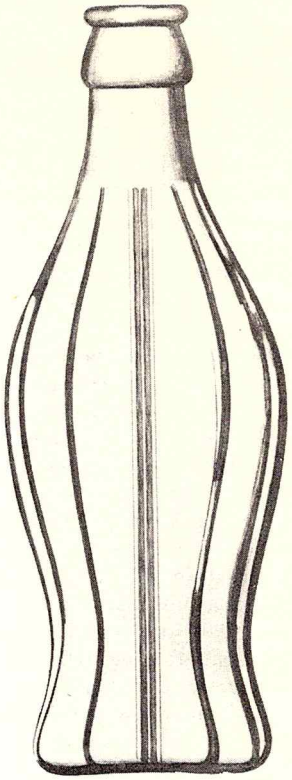
Hutchinson stoppered bottles were the first type used to contain Coca-Cola. The bottle pictured is of this type and is also one of the first made exclusively for Coca-Cola as evidenced by embossed trademark, "Coca-Cola."

C. 1902 *C. 1905* *C. 1905* *C. 1905* *C. 1909*

Around the turn-of-the-century bottlers changed to the new "Crown Cork" bottles. These bottles were produced mostly in amber or clear (sometimes aqua or light green) glass. This is a miscellaneous selection of straight-sided amber bottles used by Coca-Cola Bottlers about 1902 to 1915.


Drink
Coca-Cola
DELICIOUS and REFRESHING
You smack your lips over it, because you like its taste, its quality, its genuine gratification. It satisfies thirst.
Nobody has ever been able to successfully imitate Coca-Cola, because its quality is indelibly registered in the taste of the American public.
Demand the genuine by full name —nicknames encourage substitution.
THE COCA-COLA CO.
ATLANTA, GA.
Sold Everywhere

Wall plaque, circa 1915, advertising Coca-Cola. The slogan, "Delicious and Refreshing," was first used in 1889.



In 1913 The Coca-Cola Company decided to develop a distinctive bottle to be used by all bottlers. This is a sketch of the winning design created by Alex Samuelson, plant superintendent of the Root Glass Company of Terra Haute, Indiana.

beginning Coca-Cola has become perhaps the best recognized trade-mark in the world today.

Coca-Cola was not an overnight success by any means. During the first year only 25 gallons of the syrup, or enough for 3,200 drinks were sold. The syrup sold for approximately $1 a gallon. That first year Pemberton spent on advertising more than the total earnings from the sales of his new product. He earned approximately $50 from sales, but, according to the record, he invested exactly $73.96 in advertising. This unfortunate ratio of earnings and advertising costs was soon reversed, and the leaders of The Coca-Cola Company throughout the years have invested heavily and successfully in advertising with resulting profits.

Because of failing health and a lack of money, the 54 year old Pemberton decided to sell his interest in Coca-Cola to a group of people, two of whom were Joseph Jacobs (the owner of the drug store at which Coca-Cola was first dispensed) and Asa Griggs Candler.

Dr. John S. Pemberton died on August 16, 1888 at the age of 55. Dr. Pemberton was a highly respected and well-liked member of his community. It is interesting to note that as a tribute to him all of the drug stores in Atlanta were closed during the funeral.

It was Asa Griggs Candler who eventually bought out the other owners of Coca-Cola for $2,300 on July 22, 1891, and on January 29, 1892 organized and incorporated The Coca-Cola Company. Asa G. Candler was a successful druggist in Atlanta at the time he became interested in Coca - Cola. Like Pemberton, Candler had developed and marketed several proprietary products. Most famous of his mixtures were: "Botanic Blood Balm" (frequently advertised simply as "B.B.B."), "Delectalave" (a liquid dentifrice), and "Everlasting Cologne."

After purchasing the entire rights to

Actual bottle created according to Alex Samuelson's design. All of these trial bottles were destroyed except one, which was kept as a souvenir by Samuelson, because the basic shape had to be modified in a second model to make the adopted bottle fit bottling machines in use at the time. This specimen rests in the Coca-Cola archives in Atlanta, Georgia.

(Left) Modified Samuelson bottle that was finally patented in November of 1915 and placed into production in 1916. (Right) A labeled, straight-sided, clear glass, crown cap bottle that is typical of the type used before the development of Samuelson's bottle—which because of its distinguished shape was nicknamed the "hobble skirt" or the "Mae West" bottle.

Coca-Cola, Asa G. Candler liquidated all of his other holdings except Coca-Cola and put the resulting $50,000 into the production, promotion, and marketing of the drink. This apparently was a wise move because Coca-Cola eventually made him a millionaire many times over. (This is an especially interesting fact when it is learned that Asa G. Candler arrived in Atlanta in 1873 at the age of 21 wearing home-made clothes and having only $1.75 in his pocket.)

Between 1886 and 1894, Coca-Cola was dispensed only at soda fountains in glasses. Business was good and continued to grow under the astute management of Candler.

In 1894, Joseph A. Biedenharn of Vicksburg, Mississippi, the proprietor of the Biedenharn Candy Company, put Coca-Cola in bottles for the first time. Biedenharn's basic idea in bottling Coca-Cola was to make it available to country people who did not live near soda fountains. He further reasoned that many city people did not find Coca-Cola easily available and that they too would purchase the drink in bottles.

Just as it does today, in some in-

The first six-bottle carton for Coca-Cola was patented on September 23, 1924.

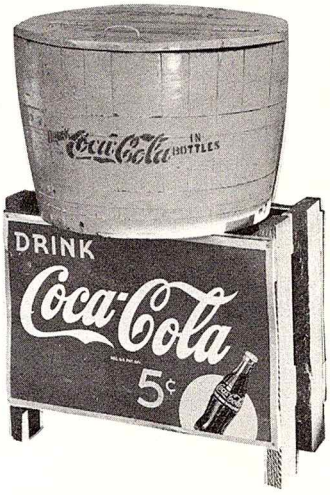
stances, the first bottles of Coca-Cola came in a case of 24 bottles. The first bottle to contain Coca-Cola was a six-ounce Hutchinson type. The bottle was short-necked with a wire hook protruding from the mouth and was embossed "REGISTERED" across the shoulder and "BIEDENHARN CANDY CO., VICKSBURG MISS." in a circle on the body. As a courtesy, the first case of bottled Coca-Cola was sent by Biedenharn to Candler. Candler who was doing very well selling his product at soda fountains had little interest in Coca-Cola as a bottled product and wrote Biedenharn regarding the case of bottled Coca-Cola saying simply that "it was fine."

Ironically, Joseph Biedenharn got into the bottling business, which eventually included Coca-Cola, only in what might be described as self-defense. As part of his wholesale confectionary business, Biedenharn sold a variety of syrups (which as early as 1890 included Coca-Cola) and bottled soda water to the soda fountains and stores of Vicksburg. In June of 1891 when he had trouble obtaining bottled soda water for his customers he decided to go into the bottling business himself. In less than 30 days after ordering the equipment he was in full production bottling lemon, strawberry, and sarsaparilla. He gradually added other flavors and in 1894 included Coca-Cola.

In 1897 in Valdosta, Georgia, the Valdosta Bottling Works is recorded as having been the second firm to bottle Coca-Cola. Like Biedenharn's Vicksburg, Mississippi operation, the Valdosta attempt was local in scope and quite limited. Also like Biedenharn, the Valdosta firm used the popular Hutchinson-stoppered bottle.

Although Joseph A. Biedenharn can officially be credited with being the first to bottle Coca-Cola, three other men are generally thought of as the founders of the Coca-Cola bottling industry.

The first of these three men (and the one with the original idea) was Benjamin Franklin Thomas. In 1898, dur-



The earliest of Coca-Cola coolers were syrup barrels cut in half as shown and fitted with a wooden top; such coolers were popular during the mid-1920s.

ing the Spanish-American War, while serving as chief clerk in Manzanilla, Cuba, Thomas purchased a Cuban bottled soft drink called "Pina Fria." He liked this bottled carbonated pineapple drink and remembered how he used to drink carbonated Coca-Cola at the soda fountain back home in Chattanooga.

Thomas was a lawyer as a civilian and when he returned home in 1899 he approached his friend and fellow lawyer, Joseph Brown Whitehead with the idea of bottling Coca-Cola. Whitehead agreed that it was a splendid idea. The two young lawyers decided to go to Atlanta and try to get a contract for the Coca-Cola bottling rights. After some difficulty they made an appointment to see Asa G. Candler. When Thomas and Whitehead met with Can-

dler they discussed their idea of bottling Coca-Cola on a nation-wide scale. Candler still had little interest in developing Coca-Cola as a bottled drink but he reluctantly worked out an agreement with Thomas and Whitehead which gave them the exclusive rights to bottle the beverage everywhere in the United States except New England, Mississippi, and part of Texas. To make the contract legal and binding, one dollar was to be paid to Candler. The contract was executed on July 21, 1899. Ironically, Candler never bothered to collect the token payment. It has often been said that the trip to Atlanta on July 21, 1899 netted Thomas and Whitehead one of the most valuable contracts in the annals of American business. (It is interesting that many stories have grown up around this important event. Perhaps the most romantic of them is the one which claims that Candler was suffering from a severe headache — which he frequently did, and that the contract was written

One of the 4,790 "Icy-O" coolers sold during 1928.

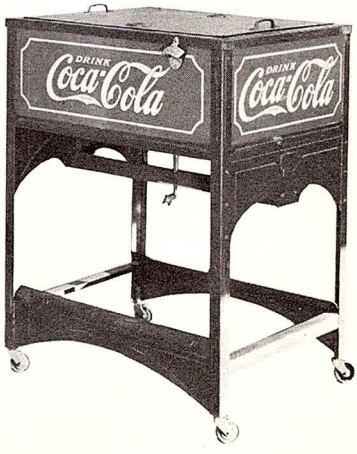
on the back of an envelope. While it is true that the contract was rather terse, comprising approximately 600 words, it is most probable that it was drawn up on stationary and that Candler did not have a headache on that historic day. It should be realized that the contract did not steal anything from Candler, but rather augmented his business in many ways; the fact that the contract called for Candler to supply the necessary Coca-Cola syrup, would alone prove its worth to Candler and The Coca-Cola Company.)

Upon returning to Chattanooga, the two lawyers began to figure out how they could put their plan into action. Almost immediately they discovered that they had differences of opinion. Thomas preferred an amber bottle and Whitehead thought that the contracts to be offered to individual bottlers should be given for only a two-year period.

As a result, the two men decided to divide the country into two basic regions and each run his own region as he saw fit. Whitehead got the Southeastern and Southwestern states, or the areas with the hottest climate, and Thomas got the remainder of the country, or the most heavily populated states.

Thomas immediately opened a bottling plant in Chattanooga. Whitehead did not have the money to follow suit so he went to a fellow lawyer, John Thomas Lupton, who had given up his law practice to become an executive in his father-in-law's proprietary medicine business — the Chattanooga Medicine Company. Lupton was very receptive to Whitehead's request for money to start a plant to bottle Coca-Cola. An agreement was soon reached and Lup-

In 1929, during its first year of production, 32,000 of these not very expensive or complicated "Glass-cock" coolers were sold.



ton became a full partner in Whitehead's half of the business. Together, Lupton and Whitehead opened a plant to bottle Coca-Cola in Atlanta, Georgia in 1900.

Thus, the Coca-Cola bottling industry was officially established by contract in July of 1899 by B. F. Thomas and J. B. Whitehead who were shortly thereafter joined by J. T. Lupton. It was these three men who are credited with the success of having Coca-Cola sold in bottles.

The bottling business did well and by 1909 there were 378 authorized or franchised bottlers throughout the United States. By 1914 under the guidance of Asa G. Candler, The Coca-Cola Company had increased to the point that 6,767,822 gallons of syrup were sold. The business continued to grow until today it is recognized as one of the biggest of its kind in the world.

If the words of the great Chief Justice, Oliver Wendell Holmes and the famous newspaper editor, William Allen White can be considered worthwhile, Coca-Cola is something of which America can be proud. Justice Holmes, speaking of Coca-Cola, said: ". . . it means a single thing coming from a single source and well-known to the community . . ." Addressing the same subject, Mr. White said: "Coca-Cola is . . . a decent thing, honestly made, universally distributed . . . a sublimated essence of all that America stands for."

What? The second question to which an attempted answer was promised is: What kinds of items has The Coca-Cola Company used over the years that are worthy of preservation?

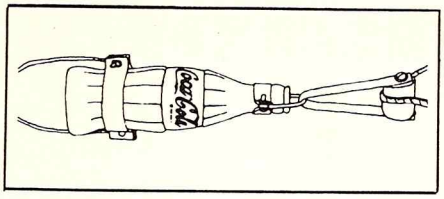
The question could almost be answered with one word: *"Everything!"* Actually, though, there are many factors to consider, such as each collector's depth of commitment, interest, budget, and space limitations.

Perhaps a random listing of what has been noted by the author in some of the country's leading collections will serve as a guideline. In no particular order the following items have been gathered by devoted collectors interested in The Coca - Cola Company: thermometers, periodical advertisements, bottle openers, change receivers, small change trays, pin-back buttons, pencils, pencil

Two unusual Coca-Cola bottles: (left) Flavor bottle produced in 1936 to commemorate the completion of Boulder Dam (since renamed Hoover Dam)—note the slogan, "The Best By A Dam Site" embossed into the glass. (Right) Bottle produced circa 1905 for a Phoenix bottler with block lettering "Coca-Cola" instead of the authorized trademark written in Spencerian script.

sharpeners, trade tokens, miniature bottles, regular bottles, over-sized bottles (used in advertising), paperweights, snack bowls, tumblers, glasses, mugs, seltzer bottles, books, booklets, picnic coolers, bottle dispensing machines, coasters, ash trays, money clips, pocket knives, book covers, key chains, tie tacks, cuff links, thimbles, mechanical pencils, keys, toy trucks, lamp shades, commemorative bottles, playing cards, note pads, cigarette lighters, serving trays, neckties, wallets, radios, fans, cartons, calendars, posters, matches, clocks, syrup bottles, syrup dispensers, brushes, dishes, jewelry, toys, music boxes, dolls, advertising signs, pocket mirrors, watch fobs, menus, bookmarks, song sheets, blotters, rulers, ice picks, caps, card cases, needle cases, and many other items too numerous to mention.

The many artifacts of The Coca-Cola Company can be divided into two basic categories: 1) Items that were used for advertising purposes; and 2) items that were produced for and used by the company as part of their nomal business activities.



Over the years the famous Coca-Cola bottle has been used for many unusual purposes. The sketch here shows how the Navy Seabees in the South Pacific used a Coke bottle as an electrical insulator in 1944 during World War II.

Deformed Coca-Cola bottle made in 1947; such bottles are usually destroyed at the glass factory but this particular specimen actually was used in production.

Current prices for items in either category vary a great deal according to both availability and collector interest. For some of the more simple items, prices of one to several dollars are not uncommon, while for some of the more rare articles a collector would have to be willing to pay many hundreds of dollars. For example, the stained glass chandelier is currently selling for almost $1,000. The approximately three-feet high stained glass Coca-Cola bottle display unit is valued at around $1,500. The ceramic syrup dispenser has been recently priced at around $500. Early pocket mirrors have recently averaged $25 apiece. Small change trays of the early 1900's command between $20 and $40. Large tin signs of the early 1900's are bringing between $100 and $200. Early wall calendars are now upwards to $100. The turn-of-the-century Hutchinson-stoppered Coca-Cola bottles currently sell for between $50 and $100. Straight-sided crown cap bottles used before 1915 sell for as high as $20. Gold commemorative bottles range in price from $20 to $30. Early serving trays are often priced at $50 to $150. Serving trays of the 1920's and 1930's bring as much as $30. The most recent trays are currently being sold for around $15; *but* by far the majority of advertising artifacts idenified with The Coca-Cola Company are priced at less than $50.

This article has featured photographs of some of the above listed items. Each photograph is captioned giving any historic data available, measurements, and dates whenever possible. The dating of items related to Coca-Cola is of great interest to collectors. One of the best methods of determining the age of a promotional artifact of The Coca-Cola Company is by noting the advertising slogan. The accompanying photographs and dates will help the collector, but space restrictions prohibit a complete listing of the many slogans and the dates they were first used.

Readers are reminded that *Western Collector* presented, in August and September of 1967, two articles which discussed The Coca-Cola Company's advertising and merchandising history in some detail. It may also be of interest that the author is currently completing research that is to be presented in a book dealing with all aspects of Collectibles of The Coca-Cola Company and the history of Coca-Cola.

In conclusion, it seems safe to predict that collectors of memorabilia of The Coca-Cola Company will continue to increase in numbers. The Coca-Cola Company not only has a most interesting history, of which only a small part was presented here, but has, throughout the years, produced thousands of items that are worthy of preserving as examples of Americana.

* * *

The author wishes to acknowledge the help provided him in the gathering of the material presented. There have been many people involved but those who have been especially helpful are: Mr. Wilbur G. Kurtz, Jr., Archives, Coca-Cola U.S.A., a Division of The Coca - Cola Company, Atlanta; Mrs. Jeannie Rivkin of The Coca-Cola Bottling Company of San Diego; Mrs. Tauni Brustin of Los Angeles; Mr. Bruce Aschenbrenner of San Diego; Mr. A. N. Shpil of Castro Valley, California; Mrs. Dorothy Cutts of Huntsville, Alabama; and Mr. E. M. Smith of San Diego.

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BOOKS by the Way...

A Catalogue of Metal Service Trays and Art Plates Since 1898 *by Wilbur G. Kurtz, Jr. Coca-Cola U.S.A. Archives, P. O. Drawer 1734, Atlanta, Georgia 30301. 1970. Softbound. pp. 51. Illus. $3.95.*

The title of this book is a bit deceiving. The metal service trays and art plates featured are those issued since 1898 advertising Coca-Cola.

The author brings his 30 years experience with Coca-Cola to bear in this presentation. As head of The Coca-Cola Archives, Mr. Kurtz is responsible for gathering and preserving Coca-Cola history and artifacts. The demand by collectors for information about the trays and art plates of the Coca-Cola Company has brought about the existence of this work.

On each of the pages one tray or art plate is pictured, named, dated, and described. In addition, any slogan used is noted. All of this information gives collectors a chance to see and learn about Coca-Cola trays and art plates in their proper chronological order.

While this book does not show all of the trays used over the years to advertise Coca-Cola, it does offer the best book thus far on the subject.

With the recent interest in collecting artifacts of The Coca-Cola Company, collectors will recognize this work as a significant contribution to the field.

Recommended for purchase.

The Illustrated Guide to Collecting Bottles *by Cecil Munsey, Hawthorn Books, Inc., 70 Fifth Ave., New York, N. Y. 10011, 1970. Hardcover, 308 pages, illustrated, $9.95.*

Western Collector readers who are interested in bottles may have known

that this book was in the making. The volume, nicely presented by Hawthorn Books, Inc., is now available.

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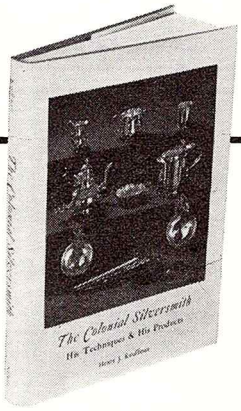

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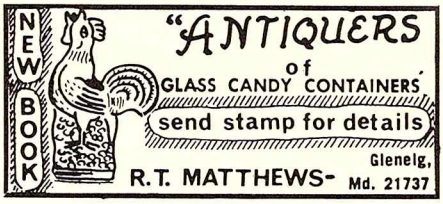

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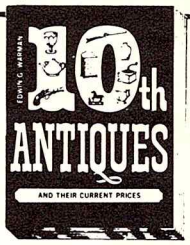

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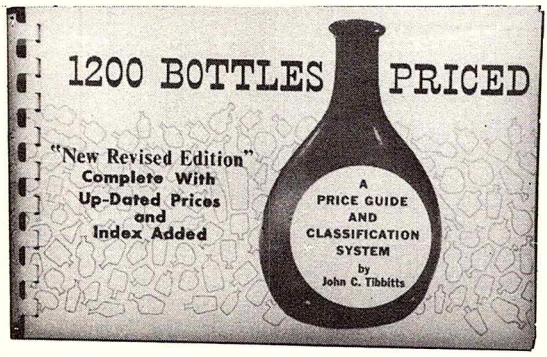

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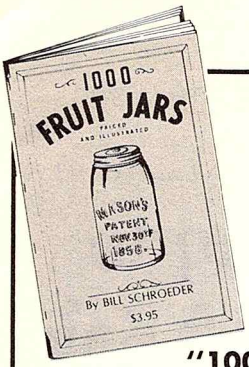

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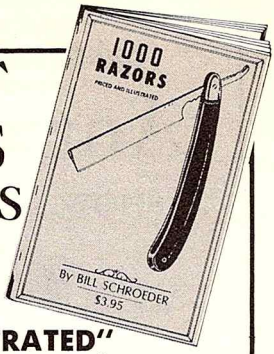

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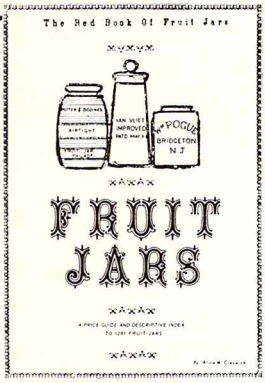

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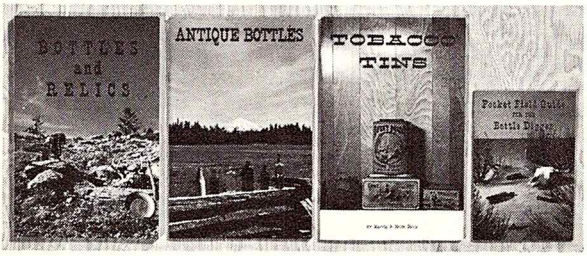

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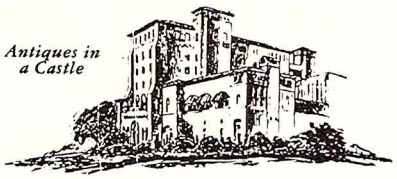

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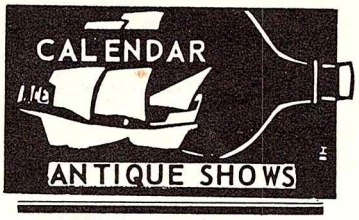
5- 6 Santa Barbara, Calif., Miramar Hotel, J. S. Mellen, dir.
7-10 Hollywood, Calif., Palladium, Paul B. Harris.
7-10 Santa Anita, Calif., Arcadia Masonic Temple, J. Grimes, dir.
8-10 San Francisco, Calif., St. Francis Hotel, J. S. Mellen, dir.
8-10 San Rafael, Calif., Peacock Gap Country Club, R. De Lew, chrmn.
13-17 St. Petersburg, Fla., Gay Blades Roller Rink, T. P. Knight, mgr.
17 Glendale, Calif., Civic Aud., E. J. Lease.
21-24 Palo Alto, Calif., Cabana Motel Hotel, Mitchell-Ivey.
21-24 Long Beach, Calif., Long Beach Arena, Sekulich Prod.
23-24 Hutchinson, Kansas, Sports Arena, Geo. Phillips.
26-28 Bradenton, Fla., New City Aud., T. P. Knight
29-31 Palm Springs, Calif., Riviera Hotel Conv. Ctr., J. Grimes, dir.
28-31 Berkeley, California, Berkeley City Club, Barbara Thomas, manager.

FEBRUARY

5- 7 San Jose, Calif., Healy Hall, St. Christophers Ladies Guild
7 Latham, N. Y., Rafael's Restaurant, J. S. Mellen, dir.
10-11 Salem, Ore., First Presbyterian Church, Mrs. C. Coe, chrmn.
10-14 St. Petersburg, Fla., Bayfront Center Arena, T. P. Knight, mgr.
11-14 Santa Rosa, Calif., Flamingo Hotel, F. E. Nicholson
17-18 Portland, Ore., Westminster Presbyterian Church, Mrs. R. Lindberg, chrmn.
17-20 Sarasota, Fla., Civic Center Exhibition Hall, T. P. Knight, mgr.
18-21 Riverside, Calif., Memorial Aud., Mitchell-Ivey
19-21 Redford, Mich., Carpenters Hall, Elder-Robbins
19-21 Sacramento, Cal., Scottish Rite Mem. Temple, Planned Parenthood Guild
21 Glendale, Calif., Civic Aud., E. J. Lease
20-22 San Francisco, Calif., Fairmont Hotel, S.F. Int'l Show UVS, H. Lengfeld, dir.
21-23 Boston, Mass., New England Life Hall, J. S. Mellen, dir.
23-26 Clearwater, Fla., Municipal Aud., T. P. Knight, mgr.



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26-28 Los Angeles, Calif., Great Western Exhibit Ctr., Calif. Indian Collectors
26-28 Woodland, Calif., Yolo Cty. Fairgrounds, M. De Rock
27-28 Corning, Calif., Corning Mem. Hall, Bus. & Prof. Womens Club

MARCH

2- 3 Winchester, Mass., Crawford Memorial Church, J. S. Mellen, dir.
4- 7 Phoenix, Ariz., Ramada Inn, Mitchell-Ivey
5- 7 San Juan Capistrano, Calif., El Adobe Restaurant, J. Grimes, dir.
5- 7 Fortuna, Calif., Veterans Memorial Bldg., Mrs. R. Ballinger
5- 7 Newton, Kansas, National Guard Armory, J. Webb, dir.
5- 7 Yuba City, Calif., Fairgrounds, Mary Aaron Museum
12-14 Stockton, Calif., Scottish Rite Mem. Temple, Omega Nu Sorority
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21 Glendale,Calif., Civic Aud., E. J. Lease
21 Reno, Nev., Centennial Coliseum, Daughters of the Nile
25-28 Sacramento, Calif., El Rancho, Seawell Shows
25-28 San Francisco, Calif., Brooks Hall, Mitchell-Ivey

APRIL

1- 4 Berkeley, Calif., Claremont Hotel, F. E. Nicholson
1- 4 Dallas, Tex., Market Hall, R. Sheppard
1- 4 Pasadena, Calif., Civic Aud., Mitchell-Ivey
1- 4 Detroit, Mich., Masonic Temple, Elder-Robbins
2- 4 Las Vegas, Nev., International Hotel, Sekulich Prod.
2- 4 Topeka, Kansas, Auditorium, J. Webb.
16-18 Tyler, Tex., Kiwanis, R. Sheppard, mgr.
16-18 Des Moines, Iowa, Veterans Mem. Aud., Walt Johnson
16-18 Omaha, Neb., Nat'l Guard Armory, J. Webb, dir.
16-18 Los Gatos, Calif., Los Gatos History Club, Mrs. N. Starry, mgr.
17-18 Chappell Hill, Tex., Community Ctr., Georgia Harris, chrmn.,
18 Glendale, Calif., Civic Aud., E. J. Lease
19-20 Longview, Wash., St. Stephens Episcopal Church, Mrs. R. Livingston, chrmn.
22-25 Indianapolis, Ind., Expo. Bldg. State Fairgrounds, J. Crutcher
22-25 San Mateo, Calif., County Fiesta Grnds., Hillsborough Show UVS, H. Lengfeld, dir.

MAY

29-May 1 Sausalito, Calif., IDESST Hall, Mill Valley Church of Our Saviour.
1 Sausalito, Calif. (see April 29)
1- 2 Los Angeles, Calif., Great Western Exhibit Ctr., H. Chatt, mgr.
6- 7 San Jose, Calif., Fairgrounds. V. Walker
7- 9 Murphys, Calif., Native Sons Hall, F. E. Nicholson
13-16 San Franciscso, Calif., DeLew-Doran-Frost Presentations
14-16 Sonora, Calif., St. James Parish Hall, Mrs. V. Thiel, chrmn.
15-16 Jacksonville, Ore., Elementary School, Britt Festival Societe
21-23 Nevada City, Calif., Mt. St. Mary's Convent, Mrs. L. Lewis, chrmn.
23 Glendale, Calif., Civic Aud., E. J. Lease
28-30 Del Mar, San Diego Cty. Fairgrounds, J. Grimes, dir.

JUNE

3- 6 Moraga, Calif., St. Mary's College, Vol. Bureau Contra Costa County
4- 6 San Juan Bautista, Calif., Botelho Bros. Bldg., J. Mansmith
11-13 Oklahoma City, Okla., Civic Aud., J. Webb
18-20 Arcadia, Calif., Arcadia Masonic Temple, J. Grimes, dir.
18-20 Wichita, Kans., Beechcraft Act. Center, J. Webb, dir.
20 Glendale, Calif., Civic Aud., E. J. Lease
24-27 Anaheim, Calif., Convention Center, Sekulich Prod.

JULY

15-18 Beverly Hills, Calif., Beverly-Hilton Hotel, Sekulich Prod.
15-18 Newport Beach, Calif., Newporter Inn, D. Emerson
16-18 Pacific Grove, Calif., Monterey Cty. Fairgrounds, St. Mary's By-the-Sea
18 Glendale, Calif., Civic Aud., E. J. Lease
29-Aug. 1 Oakland, Goodmans, Jack London Sq., Mitchell-Ivey

AUGUST

1 Oakland, Calif., (see July 29).
5- 6 Seattle, Wash., Rainier Room of Seattle Center, Mrs. G. Conklin
5- 8 Santa Cruz, Calif., Civic Aud., YWCA
10-12 Portland, Ore., Memorial Coliseum, Mrs. G. Conklin
15 Glendale, Calif., Civic Aud., E. J. Lease

SEPTEMBER

3- 5 Idyllwild, Calif., Institute Fairgrounds, Mrs. E. Mendotto, chrmn.
3- 5 National City, Calif., Kimball Hall, Helen Lamb, mgr.
3- 5 Joplin, Mo., Memorial Hall, J. Webb, dir.
4- 5 La Grange, Tex., G. Harris, mgr.
9-12 Oakland, Calif., Claremont Hotel F. E. Nicholson
9-12 Sacramento, Calif., El Rancho, Seawell Shows
10-12 Riverside, Calif., Mission Inn, J. Grimes
10-12 Peoria, Ill., American Legion Hall, J. Webb, dir.

Seawell Antiques Shows

* * * *

1971

Shows at the

El Rancho

MARCH

25, 26, 27, 28

and

SEPTEMBER

9, 10, 11, 12

* * * *

The 1971
COLLECTOR'S FAIR
is tentatively
scheduled for May.

For information contact:

Joyce Seawell
708 Darling Way
Roseville, California 95678

MONTHLY ANTIQUE MARKET
GLENDALE
Civic Auditorium
SUNDAY 1971
JAN. 17-FEB. 21-MAR. 21
APR. 18-MAY 23-JUN 20
E. Jay Lease & Associates
BOX 76206
Los Angeles, Calif. 90005
Phone: (213) 389-1262

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STOCKTON, CALIFORNIA
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Scottish Rite Temple
33 West Alpine
Admission $1.25
Hours: 12 noon until 9 P.M. Fri. & Sat.
12 noon until 6 P.M. Sunday
Sponsored by Omega Nu Sorority
Mrs. Vincent Erardi, 2632 Benjamin Holt Dr.
477-1709

15-19 San Francisco, Calif., Brooks Hall, Mitchell-Ivey
16-19 Long Beach, Calif., Long Beach Arena, Sekulich Prod.
17-19 Oroville, Calif., Prospector's Vlg., Butte Cty. Hist. Society
17-19 Memhis, Tenn., Mid-South Coliseum, J. Webb, dir.
19 Glendale, Calif., Civic Aul., E. J. Lease
24-25 Wenatchee, Wash., Y.W.C.A., Mrs. Allen Sutton, mgr.
22-26 Santa Monica, Calif., Civic Aud., D. Emerson

OCTOBER

1- 3 Del Mar, Calif., San Diego Cty. Fairgrounds, J. Grimes, dir.
1- 3 Fresno, Calif., Convention Center, Mitchell-Ivey
1- 3 Hutchinson, Kans., Nat'l Guard Armory, J. Webb, dir.
1- 3 San Antonio, Tex., Villita Assembly Bldg., I. Wayne, dir.
1- 3 Vallejo, Calif., Doran-Frost Presentation
8-10 Ft. Worth, Tex., Downtown Conv. Center, Kiwanis Club, Z. Field, mgr.
8-10 Pasadena, Calif., Huntington-Sheraton Hotel, J. Grimes, dir.
8-10 Reno, Nev., Centennial Coliseum, Mitchell-Ivey
8-10 Denver, Colo., Hotel Albany, J. Webb
9-10 Glendora, Calif., Glendora, Woman's Club, Mrs. J. Jones, mgr.
14-17 Portland, Ore., Coliseum, Mitchell-Ivey
15-17 Denver, Colo., Grange Hall, J. Webb

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DOROTHY EMERSON PRESENTS
ANTIQUES SHOW & SALE
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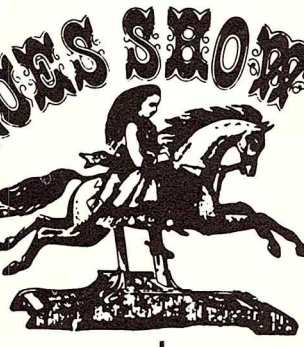
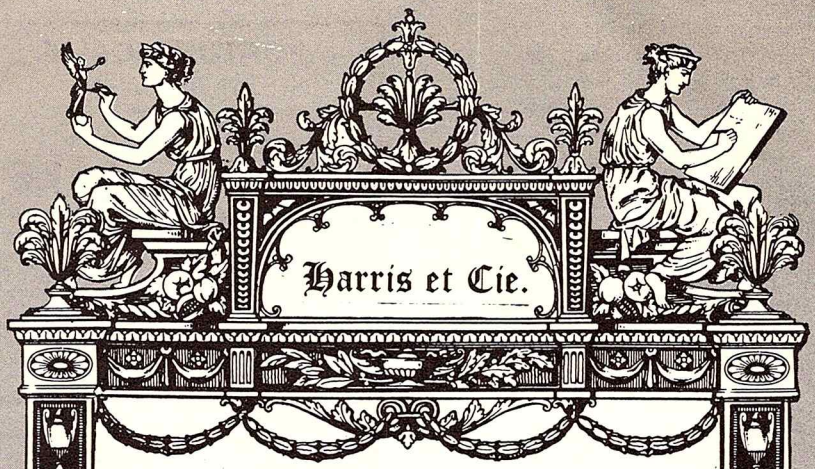

1971
Santa Monica, Calif. • Civic Auditorium
March 17 - 21 Sept. 22 - 26
Newport Beach, Calif. • Newporter Inn,
1107 Jamboree Rd. • July 15-18
1972
Santa Monica, Calif. • Civic Auditorium
Feb. 16-20 June 14-18 Sept. 27-Oct. 1
Newport Beach, Calif. • Newporter Inn,
1107 Jamboree Rd. • July 13-16



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Seventh through Tenth

January, 1971

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one to seven p.m. Sunday
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Telephone (213) 657-7449

17 Glendale, Calif., Civic Aud., E. J. Lease
20-22 Bakersfield, Calif., St. Paul's Epis. Church, Mrs. D. Shaul, mgr.
21-24 Los Angeles, Calif., Convention Ctr., Sekulich Prod.
28-31 Indianapolis, Ind., Expo Bldg. State Fairgrounds, J. Crutcher
28-31 Santa Rosa, Calif., Flamingo Hotel, F. E. Nicholson
29-31 Claremore, Okla., Fairgrounds, J. Webb

NOVEMBER

5- 7 Victorville, Calif., San Bernardino Cty Fairgrounds, J. Grimes, dir.
5- 7 San Jose, Calif., McCabe Hall, Mrs. C. A. Soderer.
8- 9 Paducah, Ky., J. C. Civic Center, Bill Schroeder, mgr.
12-14 Des Moines, Iowa, Veterans Memorial Aud., Walt Johnson
18-21 San Mateo, Calif., County Fiesta Grnds., Hillsborough Show UVS, H. Lengfeld, dir.
19-21 Fresno, Calif., Fig Garden Woman's Club, Mrs. C. Pope, mgr.
21 Glendale, Calif., Civic Aud., E. J. Lease

DECEMBER

9-12 L. Vegas, Nev., International Hotel, Sekulich Prod.
12 Glendale, Calif., Civic Aud., E. J. Lease

Any mail addressed to Show Managers c/o **Western Collector,** 511 Harrison, San Francisco, Calif., 94105, will be forwarded unopened.

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Sixth Annual

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12 noon to 6 p.m. Sunday

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Sponsored by W.S.C.S.
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1000 BEAUTIFUL SIMULATED ENGRAVED (Embossed) Business, Personal or Appointment cards only $5.95 postpaid. Blue or Black ink. RUDOLPH W. GUGLIEULMI, 1546 - 74th St., Brooklyn, N.Y. 11228.

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FROM DENMARK. Mother's Day plates, B.&C., 1969, $115 each; also different Christmas plates for sale. L. APPELBERG, St. Ibsvej 13, P. O. Box 153, Roskilde, Denmark.

COLLECTORS PLATES know when to buy and sell, also what and where. Join Pot-Pourri Collectors Club, $3 year. Get 12 investment letters 10-30% discounts, plus club bulletins. POT-POURRI Collectors Club, 3911 N. MacArthur, Oklahoma City, Okla. 73122.

HANDCRAFTED, Handblown crystal paperweights, with doorstops to match. Beautiful medley design in green, blue or amber. $21.50 pr. pdd. MAR'S, Box 5194, Vallejo, Calif. 94590.

ORIGINAL LONDON CHRONICLE newspaper for 1797, $3.95 each. The London Observator for 1685, $7.50 each. U. S. newspapers 1809 at $3.50 ea.; 1814, $2.50 ea. Civil War newspapers, $2.50 ea. Harper's Weekly for Civil War years, $3.75 ea. Five U. S. newspapers 1825 to 1845 for $7.50. Supreme Court Documents from 1840, $3. HARRY KNAPP, 2939 Helen Av., Orlando, Fla. 32804.

OLD COCA COLA TRAYS, 1950 $6: 1943 $8: 1942 $10: 1940 $10: 1939 $15: 1938 $15: 1937 $15: 1936 $16: 1935 $18: 1931 $25: 1930 Girl in swimsuit $25: 1930 Girl with telephone $25; 1925 $30. Have several of each trays mentioned above, also other dates. 4 Vienna art plates, write. 4 Carnival qt. golden wedding whiskey bottles $16 each. Amber Coca Cola bottles with arrows; green Christmas coke. RUTH BLACKFORD, Rt. #1, Nashport, Ohio 43830. Phone (614) 452-4955.

AUTHENTIC Navajo sand paintings. Closing out insulators, dug bottles and Beams. DINTY'S MARKET, Biggs Junction, Ore., 97065.

OAK CHINA CLOSET, 5 shelves, bent glass $125. Oak sideboard, mirror back, 3 drawers, 2 doors $55. Walnut dresser, massive, over 8' tall, carved head, lamp shelves $100—can't ship. ELVA GALLOWAY, J. G. Motel, Olancha, Calif., 93549.

MUSTACHE CUPS, $3.25 ea. Mustache cup and saucer to match, $4.25. While they last. Please enclose 75c for postage and handling. JASON, P.O. Box 2473, Van Nuys, Calif., 91404.

ATTENTION all collectors and dealers. Your 1971 "Western Antique Show and Flea Market Directory" now available. Lists major shows and sales throughout the West. Price $1 ppd. D & B ENTERPRISES, Box WC, North Fork, Calif., 93643.

APPLE HEAD DOLL Instructions, from raw apple to completed doll, $1. TRULABELLE, Palm Harbor, Fla. 33563.

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ANTIQUE BARBED WIRE, 20 different pieces for $5. RICHARD DUITSMAN, Route 3, Beatrice, Neb. 68310.

For Sale: Books

ANTIQUE BARBED WIRE identification handbook, 200 wires, illustrated, $1. My sketch list catalog, 25c. 30 different old wires, $10. WIRE SALES, Box 6392-A, Bakersfield, Calif. 93306.

For Sale: Insulators

INSULATORS. Price List. Many colors and varieties. Send 10c plus stamped envelope. L. DOE, 33194 Road 188, Woodlake, Calif. 93286.

"THE GLASS INSULATOR IN AMERICA" by Woodward. About 200 illustrations, $4.25. HAZEL'S OLD DISH SHOP, 26901 Hwy 58, Boron, Calif. 93516.

"VOL 3, A GUIDE FOR INSULATOR COLLECTORS" (with prices) by J. C. Tibbitts, 184 more insulators described, sketched and priced. More patents, revised prices for first two books, valuable indexes to all three books, and more. Order from "THE LITTLE GLASS SHACK," (no retail shop). 3161 - 56th St., Dept. F, Sacramento, Calif. 95820. $3 (plus tax for Californians) plus 25c for mail orders.

For Sale: Bottles

BOTTLE LIST: Whiskeys, Bitters, Sodas, Inks, Fruit jars, Flasks, Poisons, Figurals, Misc. Send 10c plus stamped long envelope. LOREA DOE, 33194 Road 188, Woodlake, Calif. 93286.

BEAM BOTTLE BARGAINS, send 25c for list. EDNA-MAY'S ANTIQUES, Box 466, Macon, Mo. 63552.

HARVEST 2ND "Fruit Jar Finders Price Guide." Brand new book prices 1500 fruit jars, lids, clamps, all colors, and midgets selling $1 to $1000. Most complete anywhere, direct from publisher, $3.95 ppd. HARVEST PUBLISHERS, Box 3015-WL, Milwaukee, Wisc. 53218.

BEAM BOTTLES, reasonable prices. We accept Master Charge, Bank Americard. Free list. BEAMORAMA, 841 Melton, Cheyenne, Wyo. 82001.

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LIST. Send stamp for large list including flasks; bitters; sarsa and medicine; jars, back bar and whiskey bottles; jugs, whiskey and brewery glasses; advertising items: trays, signs, cards, etc. Special, $5 and postage gets you a fine pinch bottle with white enamel lettering, "Kentucky Reserve"—very slight haze, has mushroom type stopper, have several. PAUL VAN VACTOR, 10004 Cardigan Dr. Jeffersontown, Ky. 40299.

TWO BLOB TOP BOTTLES, first used to bottle Coke. Embossed "Registered Biedenharn Candy Co., Vicksburg, Miss." $20 each. Six 1956 rectangular trays, black background with chafing dish, food and six bottles of Coke, $7 ea. Add postage. MRS. EDWARD RUSSELL, 1322 Chambers, Vicksburg, Miss., 39180.

CARNIVAL GLASS Canada Dry Ginger Ale bottles for sale. For information write to P.O. Box 16341, Portland, Ore. 97233.

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NOW A SECOND BOOK "Bottles in Miniature, Vol. II," showing 672 additional miniature whiskey, wine, beer, and pop bottles of yesterday and today, with price guide, 20 pages of color, and production figures on Luxardo turkey, amphora, fruits, and chess pieces. Price $4.75. Dealer discounts. "Bottles in Miniature, Vol. I"—$4. ROBERT E. SNYDER, 4235 W. 13th, Amarillo, Texas 79106.

RESTORING Antique Bottles, revised edition. How to repair damaged bottles. How to recognize repaired bottles. How to clean bottles. $3.25. Order from GEORGE WAGONER, 4318 Glenridge Dr., Carmichael, Calif. 95608.

Wanted

WANTED TO PURCHASE: Paintings, bronzes, drawings, water colors, etc., by American and European artists. A particular want is anything of American historical interest, especially subjects relating to the West, such as the Cowboy and Indian, Western Landscapes, etc., by Remington, Russell, Kreighoff, Bierstadt, Catlin, Homer and lesser known artists. Canadian artists. BARTFIELD GALLERIES, 45 West 57th St., New York City 10019. (212) Plaza 3-1830.

GLASS CANDY CONTAINER Toys wanted; collections or single items; locomotives, rabbits, windmills, others. GEORGE EIKELBERNER, 908 Idaho, Wenatchee, Wash. 98801.

ALASKAN TRADE TOKENS wanted. Will buy or trade. Also any other Alaskana. K. DETHRIDGE, Box 785, Juneau, Alaska 99801

WANTED: Prints of early American Glass making, suitable for framing. Please contact M. R. Daily, NORTHWESTERN GLASS CO., 5801 E. Marginal Way So., Seattle, Wash., 98134.

WANTED: WOOD CAROUSEL horses and animals, also complete carousel. L. G. TUTTLE, Box 558, Myrtle Beach, S.C. 29577.

OLD MINE LAMPS WANTED, especially pointed candle holders, and old lamps with dates or names on them to indicate age; also round glass bottle, like ball with cork stopper. COLLINS SHAW, 630 North Wayne, Kenton, Ohio 43326.

WANTED: BARR DOLLARS. Send $1 for serial list. BARR, Box 1071, Trenton, New Jersey 08606.

CARTOONS WANTED. Original drawings by artists of the 18th, 19th and 20th century. Comic, political, editorial. Magazine and newspaper. Will purchase single drawings or complete collections. Box 182, Durham, Penn. 18039.

WANTED: Avon Catalogs and Brochures prior to 1960. Please state year of catalog, or campaign # and year of brochure, and price. MR. BERNARD, P.O. Box 9166, San Francisco, Calif. 94129.

BEER AND BOTTLE openers wanted, all types. P.O. Box 791, Arcadia, Calif. 91006.

BUFFALO and RUHSTALLER'S Breweries, Sacramento. Advertising items wanted. Trays, glasses, ads, pictures. Describe condition. Collector DON SMITH, Box 19012, Sacramento, Calif. 95819.

WANTED COMIC BOOKS from 1920-1955. Also pop-up books, fast action, big little books, pulps, any radio premiums, toys, watches, rings or give-aways dealing with comic characters. ROGOFSKY, Box T-1102, Linden Hill, Flushing, N.Y. 11354.

WILL BUY WATCH FOBS marked Deadshot, Remington, Winchester, Dupont. Also stickpins, medals. AMMON, 2511 Broom St., Wilmington, Dela. 19802.

WANTED TO BUY Old toys. Cars, trucks, busses, airplanes from before 1940. Cast iron, metal, etc., any size. LYNN BECKER, Box 385W, La Mirada, Calif. 90638.

Wanted: Bottles

BEAM BOTTLES, Professional buyer paying top prices. Excellent references. BEAMORAMA, 841 Melton, Cheyenne, Wyo. 82001.

LUXARDO, DRIOLI, Borghini, Garnier, all foreign and U.S. miniatures, Beams, Brooks, Lionstone and others. List to ROGER WADDLE, Dept. WC, 10932 Crystalhill, Cincinnati, Ohio 45240.

WANTED: BLOB Top Soda embossed "W. C. Canfield —Agt for S.H." PECK MARKOTA, 8512 Pershing Av., Fair Oaks, Calif. 95628. (916) 961-9043.

Wanted: Ceramics

ROBLIN POTTERY wanted. Also any information regarding same. Pieces signed "Roblin," A.W.R. or with profile of California Bear. Picture or full description and price in first letter. ALEXANDER, 48 Morning Sun, Mill Valley, Calif. 94941.

NEW ENGLAND ART POTTERY: Grueby, Paul Revere, Chelsea, Dedham, Low, Marblehead, Hampshire, Merrimac, etc. LOUISE LUTHER, Washington St., Sherborn, Mass. 01770.

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1st Annual

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FEBRUARY 26, 27 & 28, 1971

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John Ascuaga's Nugget announces

A BRAND NEW COLLECTOR'S DECANTER

The "NUGGET CLASSIC"

This new Golden Rooster Design has been produced in a very limited edition by the Ezra Brooks Distillery. The "Nugget Classic" has an ivory colored porcelain base with the Rooster and detail lettering in 24 carat gold. It is filled with 12 year old Ezra Brooks Bourbon.

The "Nugget Classic" is the third Decanter produced exclusively for John Ascuaga's Nugget by Ezra Brooks. The first was the famed "Golden Rooster", an immediate sell-out and now being listed by collectors at over $200 per decanter. The second was "Bertha the Elephant", also produced in a limited edition and currently on sale at Nugget Bars for $20 plus tax.

The "Nugget Classic" available December 1st and sold exclusively at the Nugget Bars. Limit: 3 per customer. Sorry: No mail or phone orders.

"NUGGET CLASSIC"
$25.00 plus tax

John Ascuaga's
NUGGET
RENO AREA'S LARGEST

SIMICHROME POLISH

TUBE
$1.00
HALF LB. TIN
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POSTPAID

Amazing Simichrome Polish will clean, polish and protect all metal and synthetics with a safe, gentle action—perfect for Coins, Jewelry and Copper, Brass, Chrome, Pewter, Gold and Silver. Gives a rich, glowing beauty that is unbelievably durable. Cannot mar or streak, so good it is unconditionally guaranteed or your money back! Write to

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AS A NEW SERVICE—

We are now in the market to purchase antique jewelry in gold, silver or gold filled, old items from grandmother's attic, interesting items of whatever age. Also silver flatware, holloware, boxes, dresser ware, etc.

Send shipment for your check subject to your approval.

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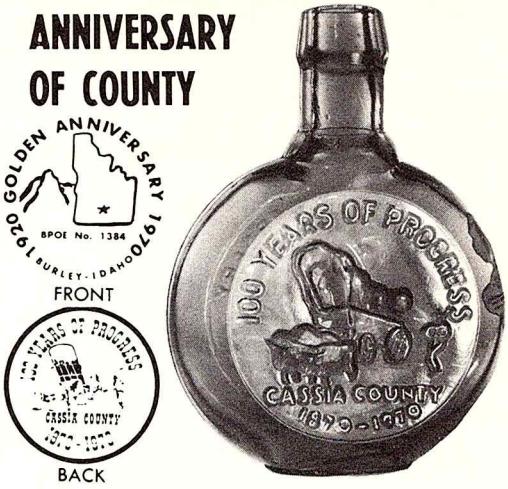
COMMEMORATIVE BOTTLE FOR BURLEY, IDAHO ELKS ALSO CELEBRATES 100th ANNIVERSARY OF COUNTY



The Secretary-Manager of the Burley, Idaho Elks Lodge No. 1384 is Mr. Warren Mohrlang, a man with an eye toward the future. Earlier this year discussions at the Club turned toward a money-raising project that would help raise funds for the Club's social and charitable activities. With so many demands on the member's time and money during the Holiday season, Mr. Mohrlang felt that a special and different type of fund raising program was called for. One that the members could be a part of and enjoy both now and in the future.

The answer came clearly into focus when the 50th anniversary of the Charter of the Burley, Idaho Elks fell in 1970. Mr. Mohrlang had followed the collecting of bottles over the years and had noticed that specially created bottles were among the most desirable to collectors. At almost the same time another celebration was taking place, the 100th anniversary—A Century of Progress—of the county in which Burley is located, Cassia County. It was natural then to have a bottle made celebrating both the Elks and the County anniversaries.

A hand shaped, mouth blown bottle was prepared by the Clevenger Brothers Glass Works of Clayton, New Jersey to the design presented by the Burley Elks Club. Only 500 were made and then the design was destroyed—regardless of demand there will be no more made. The bottle features the Burley Elks on one side and the Cassia County Anniversary on the other. Mr. Mohrlang reports that the bottles were moving very well and were sure to become a valuable collectors item.

The WESTERN COLLECTOR
Index For Volume VIII

INDEX BY MONTH FOR VOLUME VIII • JANUARY/FEBRUARY, 1970, THROUGH DECEMBER, 1970

JANUARY/FEBRUARY, 1970

STORY OF THE RCA INSIGNIA, *Dr. Burton Spiller*. History of the "His Master's Voice" RCA trademark and "Little Nipper," the fox terrier portrayed. Photos. Color cover.

FLUENT FIGURINES, *Evelyn Witter*. A collection of figurines illustrating women's fashions of the 16th and 17th centuries. Photos.

CHINESE MOON, *Mabel Irene Huggins*. Chinese myths about lunar inhabitants—the Old Man of the Moon, Wu Kang and the cassia tree. the Rabbit God, Hou I, and the toad. Collectible items. Photos.

DECORATING WITH BOTTLES *Dr. Pauline Rosen*. Striking floral arrangements utilizing a variety of bottles. Color photos.

PATRIOTISM AND POSTAGE STAMPS, *Alfred K. Allan*. Stamp collector Ernest Kehr and his campaign using stamps to promote international goodwill.

STORY OF SODA WATER, *Rex R. Elliott*. The soda water industry history, beginning in 1772, and the bottles made to contain the product. Color photos.

MARCH, 1970

VICTORIAN HOUSES, *D. LeVere Halloran*. Bicentennial year Victorian Homes tour in Old Monterey, California. Photos.

COLLECTING MENUS, *Marie Nunn*. Menus from famous places and events, many from 1900-1925. Photos.

MIXED BAG (Advertiques XII) *Bill Gaylord*. Featuring grocery store advertising items, sewing machine company give-aways and fire and police department memorabilia. Photos.

SIMON PURE COLLECTOR, *Aleon H. Dono*. A chance find of Rookwood pottery; intricately embroidered linen of Shaker origin; and a glass washboard highlight this collector's search.

SEASONINGS FROM A BOTTLE, *Gary Eichhorn*. Variety of Salt and Pepper shakers in bottle form. Photos.

ANCIENT GIN BOTTLES, *James F. Shafer II*. A history of gin and the Dutch "gin" and "case gin" bottles that contained it. Color photos.

APRIL, 1970

COLLECTING ANCIENT COINS, *Dan Ramsey*. Research of ancient coins reveals fascinating tales of their origin. Photos.

SEA TREASURES, *Nancy Garrison Rhyne*. Ocean tides yield a treasure trove of shells for the beachcomber. Photos.

JENKINS' GLASS, *Virginia R. Mayberry*. A variety of glass inspired by the original Jenkins' pattern glass, and "Conventionalized Flower" reveal the real Jenkins. Photos.

CHINESE SNUFF BOTTLES, *Mabel Irene Huggins*. Chinese myths and legends are illustrated on the snuff bottle. Photos.

THE BROWNIES AND PALMER COX, *Jean C. Fanning*. Author/illustrator Palmer Cox created the Brownies based on folklore he had heard. They in turn were featured on many collectible items. Photos.

PAIRPOINT MFG. CO. PLATED SILVER, *Donna H. Felger*. Organized in 1880, the Pairpoint Mfg. Co., is remembered as one of America's leading silver smiths. Pairpoint offers a large variety of collectible ware. Photos.

MORE AND MORE FIGURALS, *Russ Leadabrand*. A large amount of ceramic decanters on the market prompts the Milford Company, a wholesale liquor dealer, to initiate a "gift mobile" to present their bottles. Photos.

SEVEN-UP, *Cecil Munsey*. A brief history of the Seven-Up Company and some unusual bottles used to market the popular drink. Color photos.

MILK BOTTLES, *Cecil Munsey*. The milk bottle, a container type gaining in collector appeal, is presented in unique hues. Color photos.

MAY, 1970

AMERICAN ETIQUETTE BOOKS, *Marjorie Congram*. A sampling of etiquette books dating from colonial times to the late 1800's.

THE STEREOSCOPE, *Clare T. McClellan*. An early concept of home entertainment or "Grandpa's tv" was a booming business in the 1890's. Illustrated with stereographs.

CIGARS, CIGARETTES (Advertiques XIII), *Bill Gaylord*. Cigar and cigarette containers of interest to the collector of advertising items. Color photos.

COLLECTING MASKS, *Emilie A. Frank*. Myths and legends represented by Grecian masks imply that the mask collector can often expect a tale behind the face. Photos.

DRIFTWOOD, *Doris Cornwell*. Humorous dialogue with a collector "hooked" on driftwood.

SKIN DIVING FOR BOTTLES, *Ruth M. Skoog*. A wet suit provides Marlys Jolley with a different approach to locating old bottles. Photos.

SPANISH COLONIAL MATERIAL, *James F. Shafer II*. A collection of Spanish Colonial period bottles and other artifacts found in the New World. Color photos.

JUNE, 1970

MEDALLION HEAD SILVER, *Elliot Evans*. In his fifth article on the subject, Dr. Evans examines the most recent finds of medallion head. Photos.

WHISPERING CYLINDERS, *L. Brevoort Odell*. Comprehensive report on the brown wax records that fostered the recording industry and the artists who performed on them. Photos.

INDIAN BEADWORK, *Rita J. Kirkpatrick*. History of beads used by American Indians, spotlighting the beaded artistry of the Umatilla Indians of Oregon. Color photos.

PIONEER VILLAGE MUSEUM, *Pauline L. [illegible]rsen.* Museum trip showing pioneer American [illegible]p. mode of travel and artifacts in and around the Mid-West. Photos.

WITCH BALLS, *Roman R. Willey, Esq.* Glass balls originally called "Watch Balls," used first in Eizabethan England to ward off evil spirits, came to America during Colonial times. Photos.

A RED INSULATOR, *Claire T. McClellan.* Is is or isn't it? That's the mystifying question about this "red" insulator. Color photo.

GLASS FLOATS, *Margaret Sharcott.* Japanese fishing floats that survived the trip across the Pacific to American shores are a beachcomber's treasure. Photos.

JULY/AUGUST, 1970

HISTORIC CAMERAS, *George Gilbert.* Examples of early and unique cameras and camera equipment with pricing information. Photos.

LIGHTNING ROD BALLS, *Robert D. Deardorff.* Once a protector of buildings from destruction by nature, now a collectible. Photos.

TONALA POTTERY, *Isobel Hellender.* Pottery from the Mexican state of Jalisco—its history, famous potters and differences in potteries produced. Color photos.

BOTTLE MAKERS OF PACIFIC NORTHWEST, *Dr. Julian H. Toulouse.* History of glass bottle makers of Washington and British Columbia from 1904. Photos.

MOXIE, *Bill Gaylord.* Advertiques XIV presents the history of Moxie, the soft drink, and collectible items available. Color photos.

GEORGE McKEARIN, *Dr. Michael B. Krassner.* Biography of a man so active in the glass world that he is commonly called "Mr. American Glass." Photo.

SEPTEMBER, 1970

LENOX CHINA PART I, *Helen Ellsberg.* Background to formation of the Lenox Company, the china wins acceptance; famous purchases and china pieces. Photos.

RENAISSANCE FAIRE. Annual Pleasure Faire in Marin County, California, offers authentic shops, costumes and handmade ware. Photos.

CYLINDER RECORDS, *L. Brevoort Odell.* The glorious days of full volume cylinders—history and famous makers of cylinders. Color photos.

COLLECTING IN ALASKA, *Rachel S. Simmet.* A storehouse of Eskimo craftsmanship in furs and ivory found in the 49th state. Photos.

JIM THORPE COIN-MEDAL. Commemorative medal struck for the famous athlete. Photos.

AIR RACE DECANTER. Special whiskey decanter to commemorate Reno's National Championship Air Races held in September, 1970.

SCROLL FLASKS, *Dr. Michael B. Krassner.* Terminology and history of uniquely American hand-blown 19th century bottles. Color photos.

BOTTLE COLLECTING ON LONG ISLAND, *Ruth Dougherty and Albert Popely, Jr.* Display of bottles found in New York state. Photos.

OCTOBER, 1970

ORIGIN OF CARNIVAL GLASS, *Sherman Hand.* History of the Fenton Art Glass Company, creator of "Carnival." Northwood Glass Company, Imperial and Westmoreland Glass Company enter the field. Popular colors, patterns and other makers. Photo.

HOW TO IDENTIFY CARNIVAL GLASS, *Marion T. Hartung.* Simple explaination of Carnival glass, methods of making glass and molds. Also markings. Photo.

CARNIVAL GALLERY. Collection of rare and valuable pieces. Pricing. Color photos.

HOW TO START A CARNIVAL GLASS COLLECTION, *Herbert B. Ripley.* Frank advice for the beginning collector of Carnival glass. Direction in making a collection and pitfalls to watch for. Photos.

PROFILE OF A CARNIVAL COLLECTOR, *Isobel Hellender.* A pair of tumblers, purchased for $5.00, start a collector on the "Carni Trail." Photos.

TODAY'S TREND IN CARNIVAL GLASS, *Rose M. Presznick.* The future of Carnival glass, how national average values are determined and marked reproductions as collectibles. Photos.

AMERICAN CARNIVAL GLASS ASSOCIATION, *E. Ward Russell.* Created in 1964, the ACGA has grown rapidly and now celebrates a special Carnival glass week. Photo.

INTERNATIONAL CARNIVAL GLASS ASSOCIATION. Founded in 1967 the ICGA now has its own bulletin, conventions.

CARNIVAL GLASS BOTTLE, *Cecil Munsey.* Review of an unusual bottle containing Golden Wedding whiskey. Photos.

CARNIVAL GLASS POP BOTTLES, *Cecil Munsey.* Unusual Carnival soda bottles including the "Lyndon B. Johnson Vice Presidential" bottle. Photos.

MIDDLE-AGED BOTTLES, *F. D. Howard.* Definition of middle-aged bottles; bottle collecting philosophy.

NOVEMBER, 1970

WOODEN INDIANS, *Doris Cerveri.* Popular cigar store figures from the early 19th century; origin and production processes. Price approximations. Photos.

POLITICAL BUTTONS, *Trey Springer.* Political campaign items from the 1800's to mid-1900's. Photos.

LENOX CHINA, PART II, *Helen Ellsberg.* Lenox gold and color processes, famous artists, expansion to include bone china and crystal and collector's items are discussed. Photos.

VICTORIAN HOUSE IN SAN FRANCISCO, *Isobel Hellender.* The home of Austrian born Dr. Kolb and the treasures it holds. Photos.

MANSFIELD GLASS WORKS, *Alan and Ann Spear.* Discovery of an old book presents information previously unknown about fruit jars manufactured about the turn of the century. Photos.

DECEMBER, 1970

TOY TRAINS, *Helen and Willard Saunders.* Definition and history of O gauge toy trains, manufactured from 1901 to present. Photos.

CHRISTMAS SEALS, *Bennie Bengtson.* Originated in 1904 by a Danish postal clerk, the Christmas seal is now recognized in all countries. Early seals are prized collectibles. Photos.

ANTIQUE DOLLS, *Joe and Virginia Parrott.* Over 200 years of dolls includes bisque, paper mache, china, rubber and wooden beauties. Color photos.

ROCKWELL CHRISTMAS PLATE. The first of a series of plates first issued in 1970 by the Franklin mint. Limited editions. Photos.

EDWARD ROBINSON SQUIBB, M.D., *Cecil Munsey.* Correction of the misconception that medicine practiced before the 20th century was inferior. Photo.

FRANKOMA POTTERY. History of, clays used, glazing techniques and artists discussed. Some pricing. Color photos.

CRAWLING FOR BOTTLES, *Robert Jensen.* Unusual method of locating old bottles. Photos.

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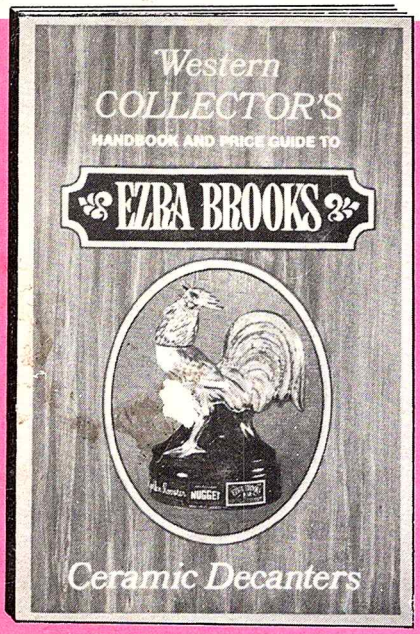

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